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the COMIC READER™

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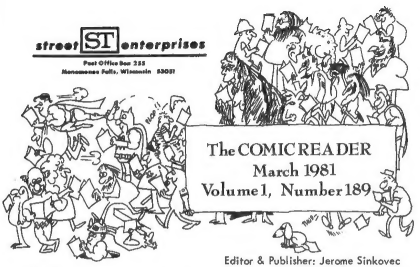

OUR COVERS: Celebrating the 40th anniversary of Captain America (and our own 20th anniversary) we present two views of the Star Spangled Avenger: Front, by Don Newton and Joe Rubinstein, and back by Michael Mignola. Both are © 1981, Marvel Comics Group, All Rights reserved.

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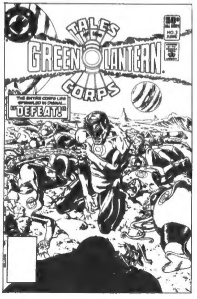
BACK ISSUES: TCR #94-96,98,100-111,113,116,118,120-124,126-128, 131,133-139,143 are 50¢ each. #145-163 are 75¢ each. #164,165,167-171 and 173-188 are $1.25 each. [Issues before 164 are digest sized, and GAZETTE features began with issue 164.] Issues not listed are sold out.

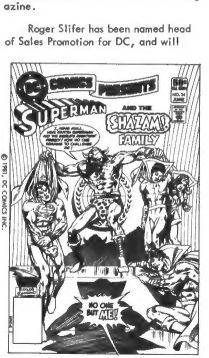
DC News

In the wake of Sol Harrison's retirement, Joe Orlando has been named Vice President-Editorial Director. He had been made Editorial Director last year. Orlando was also elected by the Comics Magazine Association of America as Vice President and Secretary, with Marvel's James Galton replacing Harrison as President.



Cary Burkett's reign as editor was probably one of the shortest in history. With Burkett resigning as editor of GREEN LANTERN, GHOSTS, SECRETS OF HAUNTED HOUSE and THE UNEXPECTED, Dave Manak has been named as his replacement. Manak has drawn humor fillers for DC and written and drawn movie parodies for Charlton's SICK Magazine.

Roger Slifer has been named head of Sales Promotion for DC, and will



SQUADRON. (Incidentally, as you can see from the illo on this page, the roll call for the first appearance is entirely JSA-derived with the exception of the Seven Soldiers' Shining Knight. That's Sandman behind Dr. Fate, not the Guardian.)

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This year's JLA-JSA team-up in the present-day JUSTICE LEAGUE OF AMERICA features the introduction of a brand-new Injustice Society featuring the Ultra-Humanite, the Psycho Pirate, Rag Doll, Brain Wave, The Monocle, Signal-Man, Plant Master, Killer Frost, The Cheetah and The Mist.

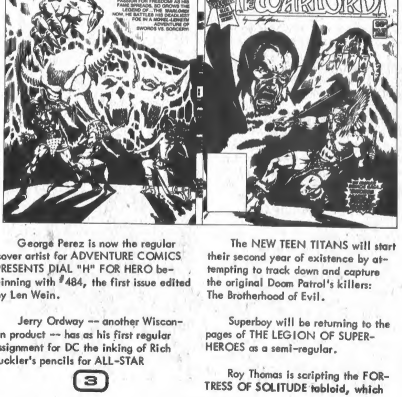
concentrate his efforts on the direct sales market. Slifer will also take over the duties of Andy Helfer, fan press liason, who will continue to work as Joe Orlando's assistant. The new position has been described as something of a return to the days of Mike Gold.

Karen Berger has been named Editorial Coordinator, filling the post vacated by Paul Levitz when he was made Manager of Business Affairs. Her duties are described as full supervision of freelancer work scheduling in conjunction with the individual editors, and primary responsibility as DC's contact with freelancers.

WORLD'S FINEST has been made monthly -- which means there are no bi-monthlies left at DC. With the added pages per year, the homeless Plastic Man as well as a new Zatanna series will make their debuts, probably rotating with the Red Tornado strip. #271 will feature a 48-page Superman-Batman story celebrating their 200th anniversary of their first team-up in WF #71 (though not their 200th adventure together; in the early '70s Superman teamed with other characters for a little over a year). The story is written by Roy Thomas and drawn by Rich Buckler and Frank McLaughlin and will tie the four different recountings of the World's Finest team's first meeting together for the first time.

Roy Thomas's barbarian/Indian book has finally gotten a name and an art team. BLOODWOLF, SON OF THUNDER will be drawn by Ernie Colon and Tony DeZuniga, and the preview story will appear in WARLORD #48 in April. By the way, the character is described as an "Indian/Viking."

Carmine Infantino will now be the permanent artist on the ADAM STRANGE strip in GREEN LANTERN. He will continue to draw THE FLASH and DIAL "H" FOR HERO.


THE WAR & STRANGER IN A WORLD OF SEEMINGLY ENDLESS SUNLIGHT AND ETERNAL BATTLE, MACRUDER THE WARLORD WITH A LUST FOR ADVENTURE AND A FINE SENSE OF HUMOR AND HIS LEGEND OF THE SWORD WHO HE BELIEVES HAS DEALT HIS FATE IN THE CONTINUING ADVENTURE OF SWORDS VS SORCERY
100 PAGES of PULSATING ADVENTURE in the CRISCO'S CRYPT
WARLORD
© 1981, DC COMICS INC.

George Perez is now the regular cover artist for ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO beginning with #484, the first issue edited by Len Wein.

Jerry Ordway -- another Wisconsin product -- has as his first regular assignment for DC the inking of Rich Buckler's pencils for ALL-STAR

The NEW TEEN TITANS will start their second year of existence by attempting to track down and capture the original Doom Patrol's killers: The Brotherhood of Evil.

Superboy will be returning to the pages of THE LEGION OF SUPER-HEROES as a semi-regular.

Roy Thomas is scripting the FORTRESS OF SOLITUDE tabloid, which

will be drawn by Ross Andru and Romeo Tanghal.

Finally, the BATMAN-HULK treasury book slated for fall release, is apparently being done "Marvel style" -- since Jose Garcia Lopez has pencilled half of it and Len Wein has only scripted one-quarter of it.

Books

By Mark Sabljak

A LONGER LOOK -- Every once in a while, a book comes along that's worth a longer look. KINGDOM OF THE DWARFS is one of them.

The large-sized trade paperback was published late last year by Centaur Books. It made it into many of the chain bookstores throughout the nation, but because it was not a hardcover, didn't get much special attention. And in many stories, the shrink-wrap cover was never removed.

Search this book out. Dare the store owner's wrath by removing the wrap. This book is a wonder to look at!

A total of 144 pages long, it is beautifully illustrated with both black-and-white and color art by David Wenzel. It is a book you can spend hours reading and more hours just admiring the lavish art.

The book backgrounds the "history" of the world's dwarfs, where they came from and where they ended up. It includes explanations of their living habits, working habits, their homes and their hobbies. And it chronicles the story of their demise.

Wenzel, whose name may be familiar through some work he has done for Marvel Comics (including a Solomon Kane for SAVAGE SWORD OF CONAN a few issues back), dreamed up the idea and teamed with another Connecticut resident, Robb Walsh, on the script.

"I've always liked fantasy," Wenzel said in a phone interview, "and one of my ideas had always been what would happen if something were discovered -- through, say, an archaeological dig -- that would substantiate that a fantasy was real. So what I wanted to do was take some aspect of Tolkien and make it be real. I decided on the dwarfs."

Wenzel and Walsh got together when Wenzel showed Walsh some of his ideas for the book. "I read a couple of lines," Wash said, "and I pointed out to David that he got the background of one of the dwarfs wrong. See, I had spent two years in Denmark and the myths of that country were part of my study. I quickly saw where Tolkien got his ideas. David said that he liked my writing style and we got together on the book."

Wenzel said they spent the better part of a year and a half working on the book. His illustrations include several techniques -- pencil sketch, ink, watercolors, air brush and colored pencil.

The time Wenzel put in was well worth it. At $8.95, it is one of the better bargains of 1980 for anyone who enjoys fantasy, fine illustration or a just plain old good job. Wenzel says he has a load of ideas for the future -- including a glossary of fantasy characters from the game DUNGEONS AND DRAGONS -- and perhaps another archaeological dig, involving Aztec gods and Vikings.

RECEIVED: From Tempo, a reissue of Edgar Rice Burroughs' THE CAVE GIRL, at $1.95; From Avon, THE RADISH RIVER CAPER ($1.95) the fifth in the excellent detective spoof series on Purdue Chance by Ross H. Spencer; From Pinnacle, PRISONER IN CELL BLOCK H: THE KAREN TRAVERS STORY, third in the series based on the television show, THE PENETRATOR: HELL'S HOSTAGE, the 41st in the series on Mark Hardin's adventures, and NOLAN: BAIT MONEY, the first in a [reissue of] a series about "one tough guy" by DICK TRACY scripter Max Allan Collins. (The first few pages I read didn't look bad -- will have a full review on this last-minute arrival next month.) The edition has been revised from its early-'70s printings to coincide with a new set of additions to the series.

BONDED -- After 14 years a new James Bond novel! This spring Marek Publishers of New York will print LICENSE RENEWED by author John Gardner. Gardner has been given the rights to create a new Bond series. And the ad in a trade publication says, "LICENSE RENEWED is full of gadgets and girls, glamor and charm and sheer fun." With an April 27th publishing date, the hard cover book will sell for $9.95. We'll try to get more news on this as soon as we can.

COMING THIS SPRING -- From Ballantine in May, THE JOURNEYS OF FRODO, listed at $7.95 in paper and $12.95 in cloth and called a "companion volume to THE LORD OF THE RINGS commissioned by Tolkien's British publisher." From Quick Fox, BUCK ROGERS IN THE 25TH CENTURY, listed at $7.95. The publishers say this is the first presentation of the new ROGERS comic strips distributed by the New York Times Syndicate, in book form. It is reported to include episodes that haven't appeared in the U.S. before. It's illustrated by Gray Morrow. From Warner, OUTLAND: THE MOVIE NOVEL, listed at $10.95 to coincide with the May release of the Sean Connery movie. It includes more than 1,000 full-color photos of the special effects that appear on the screen. From DAW in March, ROGUES OF GOR, the 15th book in the series, listed at $2.50. From Simon and Schuster's Timescape series in May, THE DIVINE INVASION by Phillip K. Dick. God, Elijah the Prophet and two space colonists fight the battle of Armageddon in this fascinating-sounding novel.

Et Al

A Disney-trained animator has come to Will Eisner with a pencil test of an animated SPIRIT, complete with sound. Eisner is enthusiastic about the quality and the choice of voice actors, and everyone is hoping that a backer can be found to produce a full-length SPIRIT film in animation.

Astral Comics, who published a comic of the same name a short while ago, is doing a new magazine called GALAXIA. Rich Buckler is the Editorial Director and Tom Sciacca is Managing Editor, and besides their work, it features Dick Giordano, Rudy Nebres and Romeo Tanghal. Astron, Star Soldier, Bloodwing, the Warlords of Light and The Godwulf Saga are the features. It'll be out March 20th.

Schanes and Schanes has two new portfolios of six black and white plates ready for March in signed and numbered editions of 1200, each for $12.00: Lela Dowling's UNICORNS, a sequel to last year's DRAGONS, and Mike

Grell's STARSLAYER, the character almost published by DC.

Pendulum Press has published the second SOLARMAN 5 1/2" x 8" size comic book. Last year's was $1.95 64 pages and by David Oliphant, M. Barbara O'Brien and E.R. Cruz; this year's is 32 pages, $1.45 and by Oliphant, Dick Giordano and Frank McLaughlin. #3 and #4 are scheduled. Their order numbers #1: "The Beginning" #94-4254; #2: "Day or Nite" #94-4262.

Marvel News

In a complete reorganization of the editorial department, a whole bunch of books are trading hands and spread out among five editors. Losing their positions on the editorial board are Lynn Graeme, Jo Duffy and Danny Fingeroth. Here's the new line-up:

JIM SALICRUP - THE AVENGERS, CAPTAIN AMERICA, FANTASTIC FOUR, IRON MAN, MARVEL SUPER ACTION, MARVEL TWO-IN-ONE, SPIDEY SUPER STORIES, THOR

DENNIS O'NEIL - BIZARRE ADVENTURES, DAREDEVIL, MASTER OF KUNG FU, MOON KNIGHT, POWER MAN AND IRON FIST, SPIDER-WOMAN

AL MILGROM - THE DEFENDERS, DOCTOR STRANGE, THE INCREDIBLE HULK, MARVEL SUPER-HEROES, ROM, SHE-HULK, STAR TREK

LOUISE JONES - CONAN THE BARBARIAN, DAZZLER, KA-ZAR THE SAVAGE, KING CONAN, THE SAVAGE SWORD OF CONAN, STAR WARS, X-MEN

TOM DE FALCO - THE AMAZING SPIDER-MAN, GHOST RIDER, MARVEL TALES, MARVEL TEAM-UP, PETER PARKER THE SPECTACULAR SPIDER-MAN, THE MICRONAUTS, SGT. FURY, WHAT IF?

With DeFalco added to the staff, all the various books concerning one character have been aligned under one editor, with Salicrup handling the books concerning all the Avengers and Fantastic Four members, Milgrom the Hulk, Jones Conan and DeFalco Spider-Man, including the reprint books under each. (Has anyone ever wondered why there isn't a CONAN reprint book? I have.)

True to their word, Marvel has cancelled MARVEL PREMIERE with #61. That'll mean there'll be scads of first issues for you people to speculate on now, as Marvel adopts the mini-series format.

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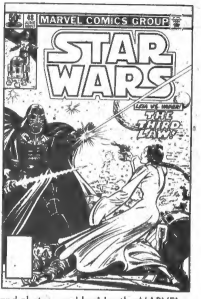
Though they were quite certain a few months ago, the series based on upcoming movies may be restricted to the mini-series format. The adaptation of the Lucas-Spielberg film RAIDERS OF THE LOST ARK will run 64 pages and be published as three regular-sized issues, a paperback and a treasury edition (if a sponsor can be found; the EMPIRE STRIKES BACK treasury was sponsored by Parkes Run, a coloring book publisher). The James Bond film, FOR YOUR EYES ONLY, will be 48 pages with 16 pages of text and photos, and besides the MARVEL SUPER SPECIAL format all these films will appear in, it'll come out as two regular-sized comics, a paperback, and a treasury. They're now vacillating on the prospects of a JAMES BOND comic book as a regular series. And Paramount-Disney's DRAGONSLAYER will appear only as a MARVEL SUPER SPECIAL with 48 pages of story and 16 pages of text and art. All non-regular-size comic versions (special, trasury, paperback) will be priced the same: $2.50.



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However, some new MARVEL SUPER SPECIAL movie projects have been mentioned. Marvel wants to adapt ROCKY, ROCKY II and ROCKY III, and hope to do the first two and have them out well before the third part of the saga appears in the theatres.

Also, despite the nixing of his previous film (JABBERWOCKY) Marvel is planning to go ahead with an adaptation of Terry Gilliam's THE TIME BANDITS, the medieval craziness produced by George Harrison and starring

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Sean Connery, Michael Palin and John Cleese, among others.

Speaking of movies, some more Marvel characters have been optioned by various producers to make the jump to the big screen (which doesn't mean they'll ever appear, it just means someone's interested). Thor, the Ghost Rider, Daredevil, Man-Wolf and (yes) Howard the Duck have all been optioned. (The Howard movie would be done combing live action puppetry and special effects in the manner of THE EMPIRE STRIKES BACK's Yoda.)

The 1981 ANNUAL lineup announcement has been made, and you'll be seeing these this summer:
CAPTAIN AMERICA by David Michelinie, Gene Colan and Dave Simons;
MARVEL TWO-IN-ONE guest-starring the Yellow Claw, Ka-Zar, Wyatt Wingfoot and a new character called the American Eagle; by Doug Moench, Ron Wilson and an inker;
FANTASTIC FOUR featuring "The Coming of Dragon Lord" by Ed Hannigan and Steve Ditko;
THE AVENGERS with the final fate of Ms. Marvel and a new character called Rogue; by Chris Claremont and Mike Golden;
X-MEN featuring "Ooh La La Badoom" by Claremont, Brent Anderson and Joe Rubinstein

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Speaking of The Avengers, as we were there for a second, Jim Shooter is now officially the regular writer of the book. And as such, he's got some definite plans about revampment, which include the restoration of the book's original concept, meaning the team-members should be stars of their own books. (In other words, back to the Justice League concept Martin Goodman had when he asked Stan Lee to create the Avengers). #211 will "do away with the dead wood," according to Shooter, so say goodbye to The Vision, Scarlet Witch, The Beast; Wonder Man and Jocasta. Captain America, Iron Man and Thor will stick around, and Jim wants to bring the Hulk back to the line-up (perhaps trading one or two Avengers to the Defenders for him), and wants to bring back the Silver Surfer. The Angel, Iceman, Ka-Zar, Dazzler and Moon Knight, as well as non-superstars Yellowjacket and the Wasp will be making appearances.

The Beast will probably show up in his former stomping grounds, THE UNCANNY X-MEN, where others of the old team have been known to congregate. The Scarlet Witch (and therefore hubby The Vision) will probably end up in a mini-series try-out written by Bill Mantlo.

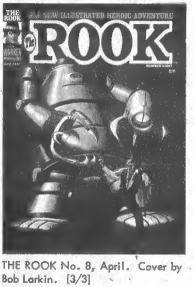
X-MEN #148 will guest-star The Dazzler and Spider-Woman.

BIZARRE ADVENTURES #27 will be a horror issue, and #28 will feature the RED SONJA story written by Chris Claremont and drawn by English artist John Bolton.

Upcoming in EPIC ILLUSTRATED: #6's cover is by Neal Adams; there's a possibility of future interior or cover work by Barry Windsor-Smith.

The "University of Hollywood," an elite amalgam of scholars and intellectuals who don't actually have a school, have begun a library of advanced thinking, and toward that end have begun their own library press. Part of it will be a line of comic book adaptations of books in its library, which Marvel is currently negotiating to produce for them. It would be called the Titan Series, and presumably the distribution would be considerably different from the normal Marvel line.

Warren Coming Comics



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THE ROOK No. 8, April. Cover by Bob Larkin. [3/3]

CREEPY No. 127, May. Terry Lindell did the cover. [3/17]

EERIE No. 121, May. [3/19]

FAMOUS MONSTERS OF FILMLAND No. 173, May. [3/24]

Whitman News

I've personally managed to find many of the Whitmans published since the bag-distribution system was instituted, either in the crazily-combined baggings of the issues found in various places (the fear that stores would not order new batches till the old ones were sold HAS been borne out) or single issues at conventions. The one exception to this has been FLASH GORDON beyond #29. The explanation is simple: they have yet to distribute anything beyond that number.

#28 and #29 were published in early '80 and have appeared. #30 was originally scheduled for mid-'80, and apparently was always meant to contain the Al Williamson adaptation of the movie. When the film was delayed until Christmas, so was the comic book. It should have appeared in January -- but now we discover that though it was printed in late '80, it has never been distributed here, though Canada and Australia have reportedly gotten copies. So now, expect #30 in May, cover dated July.

THE FOX AND THE HOUND #1-3 will be dated August-October, but will probably be distributed all at once. They will be printed at approximately the same time. The issues will contain 32 pages of story with no ads. (It, of course, is the comic version of Disney's new animated film.)

Whitmans are now 50¢, meaning all current companies are at the same price.

Whoops! We've just discovered that WALT DISNEY'S COMICS AND STORIES has finally missed a month -- Whitman has delayed the distribution of the February schedule until April, and the March until May, so none this month.

Comix World Checklist

By Clay Geerdes

ALIEN ENCOUNTERS No. 1 [$1.25 from Fantaco, 21 Central Avenue, Albany, NY 12210]. Cover by George Chastain, inside art and writing by Steve Bissette, Howard Cruse, Bill Kelly, Tom Yeates, Fred Hembeck, George Erling, Rudy Nebres, Steve Stiles, Tim Boxell, Rich Larson, Mike Zeck, and Tom Sutton.

COCAINE COMICS No. 2 [Last Gasp Comix, 2180 Bryant Street, San Francisco, CA 94110]. Cover: Rojerio. Concept and editing by George DiCaprio, art by Rojerio, Rich Chidlaw, Rotdo, Valentino (idea by Bruce Sweeney), Warren Greenwood, P. Jensen, C. Statler, Von X, and Denis Ellefson.

COMMIES FROM MARS No. 3 [Last Gasp, $1.50]. Edited by Tim Boxell, cover by John Pound, art by Shawn Kerri, S. Clay Wilson, Larry Rippee, Peter Kuper, Greg Irons, John Rich and others.

KNOCKABOUT COMICS [Published in London, may be available in U.S. from Last Gasp]. Covers: Hunt Emerson. Art by Emerson, S. Clay Wilson, Melinda Gebbie, Cliff Harper, Graham Manley, Suzy Varty, Jay Kinney.

OVERLOAD No. 4 [$2.50 postpaid from Don Chin, 1951 Quaker, Eureka, CA 95501]. Art by Sam Wray, Al Sirois, John Cosgriff, Don Chin, and others. Interview with John Pound (HOWARD THE DUCK cover artist). 48 pages with wraparound cover, magazine style. Very nice.

REID FLEMING: WORLD'S TOUGHEST MILKMAN [$3.00 postpaid from Last Gasp]. David Boswell; 32 pages, color cover, Canadian. An interesting underground by an artist influenced by Bill Griffith.

SAN FRANCISCO COMIC BOOK No. 6 [$1.50 from Last Gasp]. Wraparound cover by Roger Brand, edited by Gary Arlington. Art by Joel Beck, John Burnham, Melinda Gebbie, Justin Green, Hank Kingfish, Chris Mettz, Larry Rippee, Barry Siegel (writing), Bruce Simon, Spain, and Ron Turner.

THUNDERDOGS [$1.50 from Last Gasp]. Solo by England's Hunt Emerson. Published by Rip Off Press.

CRYSTAL NIGHT [$1.25 from Krupp Comix Works, P.O. Box 7, Princetan, WI 54968]. Sharon Rudahl solo. 32 pages, color cover.

SMILIN' ED MEETS THE FAMISHED MONSTERS OF FILMLAND No. 3 [$1.25, 50¢ postage from Fantaco, 21 Central Avenue, Albany, NY 12210]. Art by Raoul Vezina.

NEWAVE COMIX

ANUS 'N' ANDY [50¢/stamp from COMIX WORLD, Box 7081, Berkeley, CA 94707]. Jim Siergey solo; mini. Adults only on all underground and newave comix. Age statement required.

BOB GOBLIN [75¢/stamp from David Miller, 2013 Riley Ct. #7, Concord, CA 94520]. David Miller's 12-page mini.

BIZARRE ESCAPADES No. 1 [50¢/stamp from Benjamin Adams, Route 2, Box 27, Madelia, MN 56062]. Benjamin Adams. 16 pages, 5 1/2" x 8 1/2"; a first print-run of 100.

DANCE OF DEATH [50¢/stamp from Comix World]. Jan Oliver.

ELECTRIC PETE No. 4 [$1.50 postpaid from Pete Silvia, P.O. Box 962, Newark, NJ 07101]. Digest-sized.

THE ETERNAL CONFLICT [65¢ from Brad Foster, 4109 Pleasant Run, Irving, TX 75062]. Brad Foster. 12 page mini.

FEMALE: A MONSTER AMONG MEN [$3.00 postpaid from T.A. Kaegin, 2607 LeBlanc Court #4, Louisville, KY 40206]. A 64 page, digest-sized illustrated novel by T.A. Kaegin, inspired by Mary Shelley's FRANKENSTEIN.

FUNNY ORGANS No. 2 [50¢/stamp from Comix World]. More organic humor by David Miller and Par Holman and others.

LOST LOVES [75¢/stamp from Will Meugniot, 13906 Ventura Blvd., Suite 170, Sherman Oaks, CA 91423]. An excellent little group of illos on pulp magazine heroines.

MONDAY FUNNIES No. 3 [75¢ postpaid from Pastime, P.O. Box 19818, Portland, OR 97219].

NOTARY SOJAC [50¢/stamp from Jim Ryan, 102 S. Lake Avenue, Albany, NY 12208]. Jim Ryan's 8 page mini.

PUPPY HELL [50¢/stamp from Comix World]. Mini. Alex Tamsula's cover artist.

STORYBORED [$1.00 from Miller; see BOB GOBLIN above]. David Miller collection of early strips.

"THIS ONE" [50¢ postpaid from Doug Bryson, 5111 N. I. 35 #110, Waco, TX 76705]. Doug Bryson, Brad Foster, Guy Hatley, Valentino.

TITAN TRAUMA [50¢/stamp from 125 S. Main Street, Greensberg, PA 15601]. Jerry Goebert. Art: Alex Tamsula and Clark Dissmeyer.

Those who wish more complete information relative to underground, alternative ana newave comix should subscribe to COMIX WORLD. The newsletter is $10.00 for 48 issues in the U.S. THE COLLECTORS' GUIDE TO NEWAVE COMIX is $2.41 postaid. Both can be ordered from Comix World, P.O. Box 7081, Berkeley, CA 94707.

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Review

There's a certain unreasonable affection I have for some characters that doesn't need to be based in anything other than some strange whim of mine. In the case of super-heroes, anybody I took a liking to for whatever reason -- costume, name, a romantic longing based on unavailability -- when I was 12 remains a favorite no matter what the companies do to him. Superman, Batman, Plastic Man, Doll Man, the Human Torch, Captain Marvel, The Flash, Green Lantern -- it doesn't matter, they'll always rank up there.

And so it is with Captain America, and a good thing, too -- 'cause if I had to judge it on its record, it'd be tough going for the both of us.

When I began planning this review I mentioned to Jim Engel -- who is even more gung ho about Cap than I am -- that I'd be reading all the issues I'd not read since 1973 (it turned out to be an even 100 issues, including an INCREDIBLE HULK crossover and two annuals). He grimaced and said something along the lines of, "Too bad... you'll have to read a lot of bad stuff before you get to the good." He wasn't far off.

It started off well enough. I recall that I became disenchanted with the comic in 1973 (the year I went to work full time on fanzines, and consequently got plenty of comics right hours a day -- making it difficult to go home and read more) following the Steve Englehart sequence about the '50s Captain America and Bucky. Not that it wasn't ingenious or well-written and not that Sal Buscema's pedestrian artwork had gotten to me -- because that wasn't the basis for judgement. It was purely emotional -- I didn't want to see anyone, fake or not, who wore the Captain America costume shown insane or evil. Sure, there's not a whole lot of logic or maturity in that feeling, but that's how I felt.

But when I read the stories from #160 on recently, I had long forgotten that feeling, and I enjoyed the Englehart run on the book, revelling in the plotting and pacing, enjoying the identity crisis and the Nomad issues. (The only really awful issue was #164's fill-in job drawn by Alan Weiss; Nightshade ranks with the worst concepts of all time -- though you'd never know it from the lettercol-reactions. They even brought her back, unfortunately -- and that issue was almost as bad.) Then, Englehart's tenure ended with #185 as he moved on to other things (promising to return, though he never did) and John Warner, Tony Isabella and Marv Wolfman did a fair enough job of continuing the plot threads without messing up. And then...

Jack Kirby returned to Marvel after a five-year absence with #192. Urk. George Olshevsky, in his MARVEL COMICS INDEX series, attempts to place the Kirby issues within Marvel Universe continuity, but surface facts aside, there's no way I can accept these as anything remotely connected. After two-and-a-half years of secret societies (and more secret societies), innumerable returns of old villains, and an attempt to outline the archetype's character and place in today's world, we get two-and-a-half years of pure hell. I still haven't decided which of the two annuals published during this period was the worst -- the alien encounter or the Magneto/new mutants debacle. I'd say the latter; can anything logically explain the assumption that Mister One and Mister Two were mutants (who show up with no background or explanation) when they look no more human than any of the other normal Kirby space monsters? Geez.

Suffice it to say I was relieved after getting through the two years of Kirby work, especially at the prospect of having Roy Thomas explain all the intricacies of Cap's origins. I suppose I share the "onus" of guilt that many of today's professionals and big-name-critics have placed on most of the Marvel audience: that of being a "fan." That designation supposedly divides us from most of the comics' readership and the "real world"; it also labels many of Marvel's (and DC's for that matter) plot devices as being "fan-oriented" -- and therefore, "not commercial." Crossovers, explanations of obscure plot machinations, and -- especially -- continual delving into the origins of the characters, have

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been so labeled. If this is true -- and there's been no real proof it is to my satisfaction -- than tough. Nuts to them who wanna pooh-pooh it. It's what I like and have always liked, even before I got involved with anybody else -- before anybody told me that that's what fandom likes.

So Roy got into the obscure plot explanations, digging up the problem of AVENGERS #4 in which the group hauls the semi-frozen Cap out of the Atlantic and get told that he recalled fighting Baron Zemo and Bucky getting killed by the rocket somewhere in Newfoundland. Well, hey -- that's a long way from the English Channel, which was where he was supposed to have been, and so, after another origin recap, we are launched on the drive to find the truth.

Ooops. Here's a reprint. Then we get a promise from Roy that he'll be right back, but in the meantime here's his pal Don Glut who'll take care of things while he's away. And, though he gets sidetracked with a pastiche story which is based on the old CAPTAIN AMERICA serial made in the '40s and the changes they made when they did it, he eventually gets Cap to Newfoundland and into a battle with Lyle Dekker, who, we're told, has spent the entire interim between the exploding bomb and 1978 waiting for Cap to show up so he can do him bodily harm. And how does he do it? He has his brain transferred from his mortal body into an android, a fifteen-to-twenty-foot-tall guy called The Ameridroid -- cuz, you see, he's an exact replica of Steve Rogers-as-Cap. Ooo-- this'll be good.

But what's this? Thomas and Glut disappear and David Kraft shows up; in the first page he plots himself (page 10 of the comic), this fiend, this Nazi who's waited thirty years from bitter hatred, this man who's put himself in an android cartoon of the man he hates -- does he smite Cap mightily? Does he wrap him around a building? Un-uh, chump. He gets conscience.

Ameridroid puts down Cap's unconscious body, mutters to the surrounding crowd of how he's now just a tall freak (duh!) and wanders off into the woods. Honest! There's a twenty-foot-copy of Cap wandering around the wilds of Newfoundland even as we speak. Somehow, I don't think this was the original idea...

But then -- for reasons that even now escape me -- someone thought it would be a great idea for Steve Gerber to do the book. Steve Gerber, the cynical, acerbic and all-around hip-guy, writing the symbol of America itself. You can see it, can't you? Makes your mouth water.

Well, maybe your eyes. And your nose if you care anything about Cap. In only three short issues (wrapped around the now-frequent fill-in issue) he did more damage than any ten men. Following the lovely issues starring the ever-lovely Animus (who looks like a giant testicle) in which Cap ends up demolishing (check and see) the Lincoln Memorial statue following the attack on his apartment by a mad Volkswagen (talk about off-the-wall, eh?) which again destroys Cap's apartment (although seemingly all of Cap's possessions had already been wiped out in a pre-Kirby demolition of his apartment, so there was nothing here anyway) -- we get into a real example of misapplication of personnel talent.

Gerber obviously feels that it's his place to invoke his personal feelings through his main character. It doesn't matter if his character isn't his creation, or that he is voiding a lot that's gone before apparently. It's the old, "It's mine and I'll do what I like" bit that Kirby parrook of, and so, we are blessed with issue #225.

It took Roger Stern to sort it out

later, but Gerber unashamedly presented as truth a new origin story which attempted to explain the blank spot in Steve Rogers' memory of his existence prior to becoming Captain America. (This "amnesia" derived from something Thomas thought up, as though this blank in his recollection had never bothered him during his previous fourteen years of resurrection.) Not only did it have large factual errors (Cap becomes Cap because Steve volunteers AFTER Pearl Harbor), but it altered Steve's original patriotic psyche to that of a bookish, artistic and military-hating character. Even the lettercol answer-writer was having a field day taking pot-shots at this one (and also making similarly sarcastic remarks about Gerber's future plans for the book, which called for throwing out everybody and beginning over with a whole new cast; this apparently INCLUDED Cap himself).

So then he was gone, and good riddance. And Roger McKenzie took over -- and, with the exception of the varying-quality and non-continuous-by-nature fill-ins (#224 was continued from Kirby's first seven issues!) did a fine job, with an entirely enjoyable and acceptable approach to the book. He would probably be still on the book had not Roger Stern taken over after editing with #247. Probably the most touching issue was the flashback of how Steve Rogers' landlord, Anna Kappelbaum, was rescued from a German prison camp by Cap.

Oh yeah, Steve's landlord. Well, in the interim, it was decided that Cap's private life, neglected almost entirely since Steve Englehart "retired" him from the police force, should be revived. Unfortunately -- and here is where the problem with the Captain America character lies -- they had to create a brand-new occupation for their new-found person.

Captain America has been around, off-and-on, since 1940. You would think that he would have a clearcut, definitive private life, a secret identity and set-up commensurate with his stature. He does not. It's little surprise that both Republic and Universal came up with entirely new characters to live behind what is essentially all Cap is -- a costume, a shield and a patriotic demeanor. It's partly due to the fact that he was a creation of the war, having spent his entire career up to the point where Marvel says THIS Cap was replaced by The Patriot as a G.I. As such, his character was well-defined and in the classic Clark Kent bumbling mold. However, since being pulled out of the iceberg in '64, his private life was zilch till Stan Lee went back to the character's roots and placed him on the closest thing to present-day army life -- the police force, even giving him an Irish sergeant to be harrassed by.

Unfortunately again, this didn't stick -- less than two years, by my reckoning -- and Englehart turned his berating sergeant into a super-villain. So between #159 and last year, Cap had nothing to do but sit and wait for the next good fight.

Remember I said Gerber mentioned Cap was artistically-inclined? He also said he went to art school. This, despite the fact that when drawing the sketches of his new Nomad identity, he groaned over the difficulty, and he'd never shown any inclination that he even knew art existed. Well, at the time, McKenzie and Stern didn't know that the Gerber origin was a government cover created out of whole cloth, and so they made him a commercial artist. Say huh?

In the past couple of years they've made that pretty convincing in its place... But somehow it doesn't make it for me. Sure, it's something nobody else is doing, and sure, it's respectable. But it reminds me of the jobs Hal

Jordan took after quitting as a test pilot. It's just not convincing that Steve should be able to pick up a pencil and portfolio after thirty years' abstinence and immediately go out and be able to get work.

Of course, we're talking about comics here. These are characters who fight for hours, days, weeks on end without ever going to the bathroom or finding something to eat. (I haven't been following too closely, but it always bothered me: what does the Hulk eat? Uh, on second thought, I don't want to know. I for one am not in favor of watching people like Ka-Zar The Savage spearing and roasting wild antelope for dinner -- yucchh. Can you imagine the carnage a character who can't cook would cause?) It doesn't bother me that much to accept things like this at face value. But I do think that other occupations, like teaching, as the Patriot-Captain America did, or even the police force are much more in line with a character who cares as vehemently about the nation's future as Cap. I could easily see him teaching high-school civics or sociology; I find it difficult to accept him as a guy drawing all night just to eat. It's a trifle -- grubby. (I'm speaking from personal experience.)

And look at poor Sam Wilson. From starring and co-starring in about 80 issues with cover-billing yet, he's been relegated to obscurity. Englehart thought he was boring, so he decided (just as he was leaving the book) that The Falcon too had no idea of his life previous to becoming the Falcon (must be a disease) and we discover that Falc was a Red Skull creation, intended to get back at Cap all these years later (RS must know he's gonna get beaten every time). So Sam Wilson, upstanding mature and dedicated, becomes "Snap" Wilson, crook until both identities are combined for one delightful mess. He talked just like Power Man (i.e., like a fugitive from the blaxploitation movies) until Kirby came in, sent poor Redwing off into the blue forever, and into HIS idea of a black. (That is, the former slave neurasis.) When Roy came in, Sam went into the background, faded away, kissed off the Avengers, and is now nowhere to be easily found. (The sad part is he has to hang around with Leila, another of those cliched black women who call all whites honkeys unless she knows 'em well.) Sigh.

Otherwise, what McKenzie and Stern wrought was wonderful. Finally, a supporting cast that didn't have to fill appointed roles, a rooming house with rounded characters, an uninvolved girl friend classically named Bernie in the tradition of all series fiction-writers everywhere (Billie, Sam, Charlie -- fiction-writers love masculine-named women). But -- here we go again. Stern left the book over some disagreement over treatment, and we've had some dreary fill-in issues since. One was obviously meant to be a TEAM-UP or TWO-IN-ONE fill-in; the other a non-continuous Bill Mantlo fill-in of fairly high quality -- although Bill continues to have difficulty with pronouns (me is not a dirty word!). Chris Claremont is doing the next one. He ALSO likes to do what he wants with existant characters and situations...

(I must mention that I did catch the in-jokes of late: the Martin Goodman-former-publisher-of-50-comics-titles-who-now-only-publishes-"Men's sweat"-magazines; and the Cap for president political party acronyms -- N.P.P. (obvious) vs. M.L.A. (Marvel Lovers of America?). These ARE appreciated by at least one fan.)

The art has had its ups and downs.

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From #160 on, Sal Buscema was the chief artist until he was replaced by Frank Robbins. As I said, Sal's art is workmanlike and uninspired. It does the job and that's about it. To read the lettercols, though, you'd think they'd replaced Alex Raymond with Ernie Bushmiller when Robbins came in. Perhaps (actually, no doubt about it) Robbins is ill-suited to super-hero comics, but fandom-at-large or whoever writes to comics couldn't accept it. I thought those issues, by and large, were pretty nice. The Kirby issues were more Buscema-like go-through-the-paces, though Jack has enough natural ability that it never got really bad on its own merits (though it was a sad waste of talent). Following Kirby, no one except Sal was able to string more than a couple of issues together. Mike Zeck and Fred Kida did particularly good jobs on their fill-ins. And then came Byrne.

The John Byrne/Joe Rubinstein issues will probably be as sought-after as the Steranko issues are now, and with good reason. The English-setting issues are particularly good, clearly told, and nicely embellished. The only stinker in the bunch was the last, which was the anniversary origin issue. Strangely, the pacing is sluggish, the story-telling weak and the reproduction of the art (from the pencils; this was done after the decision for everybody to quit the book) is especially muddy. There's no focus for the story, and Stern's narration, begun by Franklin Roosevelt, strangely switches to nobody in the middle to tell the post-war story. Too bad.

Whither Cap then? Well, hopefully, a reprieve from the parade of secret organizations whose singular purpose is to kill him or drive him crazy. And lay off the Dr. Faustus "Am I going mad fighting my mother?" plots, as well as a stricter limit to the return(s) of The Red Skull. It's in your court, Chris. This month at least. How about bringing Bucky back -- for real? - Mike Tiefenbacher

TCR Mailboat

JERRY SINKOVEC, You know where: The years of the second World War saw the height of American patriotism in comic books, with dozens of costumed heroes literally wrapping themselves in the American flag. Among today's comic book stars there is only one of these characters who remains, who celebrates forty years in the four-color field this month. CAPTAIN AMERICA debuted in his own publication created by Joe Simon and Jack Kirby in an issue dated March, 1941 which was released in December of 1940.

Fans and collectors who are familiar with the "Timely" (a group name created by fandom to designate the '40s comics published by Marvel) comics of the '40s only through viewing comics taped to the wall at conventions or by seeing the prices of these old comics, may find it incredible that Cap was the star of a medium-size comics group that was only third-rate -- perhaps even fifth-rate -- in the sales picture. Companies like DC, Fawcett, Dell and perhaps Quality and MLJ (Archie) published more material and often had more consistent quality in their features. Cap, The Sub-Mariner and the Human Torch were the big three of the Timely line, far outstripping any other characters that company originated, and of the three, the Star-Spangled Warrior appeared the most and was the only Timely star to make it to the silver screen.

After a ten-issue start by Simon and Kirby, the Captain and his partner Bucky continued to 1949 under the guidance of Stan Lee, Syd Shores, Al Avison, Mike Sekowsky and Don Rico, among others.

Though the end of the age of the costumed hero was gradual during the late '40s, Cap's disappearance was more exact: his final story of the Golden Age was in CAPTAIN AMERICA'S WEIRD TALES #74, October 1949. #75, February 1950, had nary a sign of him. During the '50s, comics were in a state of confusion with each company trying to find the big new trend in publishing. Romance, western, science fiction, crime, mystery, funny animals and funny teen-agers were among the types of books tried to attract the public's attention. The Atlas line (the '50s designation for the Marvel line of comics) tried everything and then some, expanding to publish eighty titles at one point. In 1954 they ev tried super-heroes again with stories of their earlier big three first in MEI ADVENTURES and YOUNG MEN a then in their own titles. But of thos The Sub-Mariner lasted ten issues, Human Torch three and Cap only thr

Largely because of the existenc of the Marvel line of super-heroes, today's Captain America is far more successful than ever before and is in no danger of fading away again. Though not one of the biggest Marve characters of today (Spider-Man and The Hulk are obviously more popular measured either by public or media a

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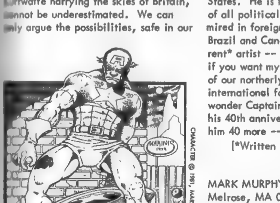
tention), Cap has had more appearar in more books than he ever did in hi first life in the '40s. Current-day writers and artists have used Cap to promote or explain patriotism in the world of today. Against a backdrop of Viet Nam, Watergate and other symbols of disenchantment with Ame Steve Rogers has had to defend this country, because he is not just the flag, but a symbol of what we've lo favor with.

BRYAN UHLENBROCK, 1769 Rheem Avenue, Richmond, CA 94802: Wh as a young comics enthusiast, I bega to wonder about the history of comic books prior to my own personal expe ence, my first impulse was to check trusty family encyclopedia. This so which had stood me in good stead fo most of my "academic career" (if I m use the term loosely), was totally in propriate for researching the subject at hand. The listing under "Comics" concentrated almost entirely on new paper strips, with the bastard mediu of comic books mentioned only in pa ing. Only three characters who hac originated in the pages of those base and worthless periodicals were deem worthy of notice by the editors of th particular compendium of knowledge

Superman, Batman and -- Captain America.

If Stan Lee and Jack Kirby had never designed the Fantastic Four, if Peter Parker had not been bitten by that glowing spider and had Bruce Banner been bright enough to jump into some protective bunker WITH Rick Jones, the Marvel/Timely group would still have been more than just a footnote in the history of popular culture. Captain America would have seen to that. Stan spoke, in half-jest, of how he personally won World War II (check THE COMICS JOURNAL #42 for the full story of Sergeant Stanley Lieber in wartime action); but the whole truth may be even stranger than that. The boost in morale that Captain America and the legion of red-white-and-blue imitations that followed in his bootsteps must have provided in the early years of the war, with the Japanese making sweeping gains in the Pacific and the Luftwaffe harrying the skies of Britain, cannot be underestimated. We can only argue the possibilities, safe in our



historical perspective; perhaps the Allies might NOT have been able to turn the tide without the valiant services of Captain America and his ilk.

And then, of course, there was Komo, and the bomb, and no more Lucky. And the ice -- nearly twenty years' worth of it. And perhaps the silliest, least-convincing resurrection in comics history. Does anyone other than myself wonder how Giant-Man was able to stick his hand out of that submarine in order to snag Cap's iceberg without any water leaking into the Avengers' submerged joyride? No matter -- Cap was back, and nobody wanted it any other way... except perhaps, the Red Skull. Despite all the talk about Cap being "a man out of his time," it is worth noting that his second career -- post thaw-out -- has gone on for far longer than his original tour of duty. Indeed, in a few years, he will have been coping with the modern world for precisely as long as he spent in hibernation!

In the '40s, Simon and Kirby's Captain America added a whole new dimension to the graphic vocabulary of the fledgling comics medium. Kirby's frantic foreshortenings strongly influenced the house style at Timely, and even stodgy old National had to sit up and take notice. Simon and Kirby were soon lured away from their star-spangled brainchild to create their DC version of Cap, The Guardian!, leaving him to the tender mercies of an army of lesser creative talents and eventual cancellation. Since his revival, C.A. has prospered under Lee and Kirby, wilted under Kirby and Royer, flourished under the direction of Steve Englehart, and held a consistent level of mediocrity under practically everyone else. He joined Peter Fonda and Michael Doonesbury as Easy Riders in the early seventies, and reacted to Watergate with shock and anger along with the rest of the United States. He is beloved by Americans of all political persuasions, and admired in foreign countries such as Brazil and Canada. Indeed, his current* artist -- the best in many a moon, if you want my opinion -- is a native of our northerly neighbor! With an international following like that, no wonder Captain America is celebrating his 40th anniversary! Here's wishing him 40 more -- heck, 400 more!

[*Written 11/11/80 -- Veteran's Day]

MARK MURPHY, 64 Granite Street, Melrose, MA 02176: After reading about #189's Captain America feature in #185, I felt I should write and express the feelings of a longtime Cap fan, and it occurred to me that only recently has he received the proper writing and artwork. Only twice before has Captain America received the proper art and stories, the first being in 1941 by Simon and Kirby, and the second being when the book was taken over by Steve Englehart. These periods have been too few and too far between. It seems Cap was never suited to have partners and he always seemed better off that way -- and for same reason many of his enemies were not suited for him. He always seemed best fighting criminals who were symbolic of anything un-American or un-patriotic. For example, The Red Skull, his most famous enemy, is the embodiment of everything that Captain America was created to destroy.

It strikes me odd that Captain America is considered by many fans only a second-rate hero, and many others considered him dated and old-fashioned. There is no reason why he should be considered a tired character, or should be living in the shadows of Spider-Man or The Hulk. I can only hope that through the artwork of John Byrne and the writing talent of Roger Stern Captain America can be appreciated still more by those who like him and again by those who have lost faith in a character who represents a country they have lost faith in.

PETER WATTS, New Haven, CT: An all-CAPTAIN AMERICA issue of TCR sounds like a great idea and I'm all for it. Cap is one of the best characters ever to appear in comics and he definitely deserves some special recognition for his fortieth anniversary; more recognition than he is likely to get from Marvel, it would seem. While I agree that CAP #255 can be considered the "definitive" origin story, I was expecting more than a 22-page regular-sized book. (Didn't I read somewhere that it was supposed to be a double-sized issue? I never saw a tale end so abruptly in my life.) There are just as many details to clear up about Cap after his "death" in 1945. Where exactly do the Spirit of '76/Cap; the Patriot/Cap, Englehart's '50s Cap, and the Acrobat/Cap (anyone else remember HIM?) fit in? How about a "definitive" Cap story on the years 1945 to 1963?

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CAPTAIN AMERICA
THE HULK!
GAMMA BOOM!
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What I would really love to see, however, is a reprint of Cap's very first battle with the Red Skull. For all the times Marvel has shown us the origin, they have never (as far as I know) re-presented the first meeting between Cap and his ultimate adversary, which has to be a true comics classic of some sort. My ultimate dream would be to see an exact reprint of CAPTAIN AMERICA COMICS #1, March, 1941, like DC did with their FAMOUS FIRST EDITION series a few years ago. Impossible, probably; but how about some sort of reproduction of the initial Cap/Skull battle?

If this sounds like a good idea to anyone else, how about writing a note to Marvel requesting a reprint of the

first Cap/Skull battle? It couldn't hurt.

[The CAPTAIN AMERICA double-sized issue was originally supposed to appear in #250. When it was discovered that #255 was the 40th anniversary issue, it was shifted to there. In between then and the actual production time, the plan was changed to a regular-sized issue -- kind of a let down when you consider that even MARVEL TWO-IN-ONE #75 was denoted special enough to be a giant.

The WHAT IF? story which explained the third All Winners Squad's adventure, explained the Spirit of '76/Patriot thing; George Olshevsky's CAPTAIN AMERICA issue of the MARVEL INDEX explains things quite clearly in chronological order (though it only goes through '79, and hence doesn't have the latest version to explain things). As I understand it, The Patriot's adventures begin with the post-wartime issues in which Steve Rogers is a school teacher, which coincided with the discontinuance of The Patriot's own strip in MARVEL MYSTERY. Apparently the '50s stories were all adventures of the unnamed bogus Cap who had no real connection with the real Steve Rogers.

And to refer to the time problem brought up by Bryan, Marvel's concept of time passege has a large flaw in it; although they can overlook minor anachronisms in past stories which date the characters far beyond their "actual" years (Peter Parker and Lyndon Johnson in the same story doesn't make Peter a man in his late '30s), they've still got to reckon with the second World War which cannot be altered in time. So though there was a twenty year gap between the end of the war and Cap's resurrection, Marvel figures it's only been a couple of years since. Which is all well and good, until you consider Sgt. Fury's still running around chipper and hale. So if Cap lasts 40 more years, there's still his irreconcilable origin in 1940 to take into account, and it can only get worse. MT]

PAUL KUPPERBERG, Chicago, IL: Thank you for the lovely tribute to Alan Hanley. When I first got into comics fandom in the last years of the 1960s, Alan's work was everywhere and a constant source of enjoyment for me and my friends. I still remember fondly his strips in RBCC and elsewhere, still smile over the joy he brought to his work.

His death was a shock, but I am selfishly glad that, upon moving from New York to Illinois, I got the opportunity to meet the man and have him draw my caricature. We spent some considerable time together at the Chicago cons just shooting the breeze and

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having fun while his constantly moving pencil recorded everything in sight. Though I did not know him well, it did not take much to like Alan Hanley.

To say that he will be missed is an understatement, but it is the best that any of us can do.

BOB BINDIG, 6166 Powers Road, Orchard Park, NY 14127: First let me say I was very disappointed to read that TCR will no longer carry STAR HAWKS. That was one of the features I always looked forward to. Our local paper dropped it when it went to the single-tier format and I was looking to get these strips from your publication. You failed me, pal.

I really don't care much for PAUL TEMPLE, but how about picking up GARTH where that wonderful publication The Menomonee Falls GAZETTE left off?

Speaking of wonderful publications... Do you still get your complimentary copy of STRIP SCENE? I told them to send you copies.

Also, do you subscribe to THE COMIC STRIP NEWS comic reprint paper? It's the closest thing yet to old MFG ... doing a great job. Ne less to say, I am supporting them wi one of my columns... ROBERT'S RA BLINGS and a TRIVIA QUIZ from t to time.

BRING BACK STAR HAWKS!

[When we began running STAR HAW in TCR we got a lot of protest, sayi that it took up too much space and anyway, it was being reprinted in p back. Well, only one paperback e tion's been published so far, and w been inundated by protests about c ping it.

Believe me, I'm just as sad abo its leaving as you; it took ME by su I'm not really sure why it's gone (b the obvious money shortage), but if enough of you write to protest, peri you can convince our publisher to c his best to get it back.

Yes, we receive and enjoy the subscription to STRIP SCENE largel

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EEP!
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because it's material we have very little knowledge about. Thanks.

No, I don't get COMIC STRIP NEWS. For one thing, I don't collect comic strips anyway -- so arguing to me that $80 a year (or whatever its yearly sub-rate is) is a bargain doesn't mean much. The $2.00 per issue price may be required by the marketplace, but it's more than I care to spend. Besides, I haven't -- I'm ashamed to say -- bought any comics fanzine since my RBCC and TBG subscriptions ran out in '72 or '73. I don't even have complete sets of the GAZETTE and GUARDIAN. I have been a few issues (the ones distributed at newsstands) and I wish the publishers of this, CHAPTERS and whoever else thinks that this kind of thing is the road to easy money, luck. The problem with these things is that I know what the costs and break-even points are for zines like these, and I watch them raise prices and add features and I can only see them headed toward the early demises of other publishers who've tried it. And though the market is considerably larger than it was when we published, I still don't think they can retain a large enough cash-flow over the long run to remain in business. I hope I'm wrong. MT]

LUIS ANTONIO SAMPAIO, Caixa Postal 601, 13.100 Campinas (SP) Brazil: When you answered my previous letter (in TCR #184) you said you didn't know there was a BONANZA newspaper strip. Yes, I am sure there was. It was signed by Chris Kenyon and copyrighted Chronicle Features Syndicate. See page 213 of Maurice Horn's COMICS OF THE AMERICAN WEST for a sample.

[Horn's books are filled with just enough misinformation and fractured opinion that I have passed on everything since HISTORY OF THE COMIC STRIP, so it's no surprise I didn't see the BONANZA sample. MT]

WAYNE R. SMITH, P.O. Box 562, Lock Haven, PA 17745: I've been reading TCR for a little over a year now and I finally decided to write and tell you how much I enjoy it. Your news is concise and up to date and your humor features are genuinely funny. Whatever you do, don't lose Chuck and Jim. Issue #187's FANDOM CONFIDENTIAL was one of their funniest so far. It reminded me of why I never spend much money on black and whites. Not being able to show excessive gore and sex, the color TOMB OF DRACULA (one of my favorite books) had to concentrate on mood, plot and characterization. What did we get in the b&w TOD? Nipple shots, hearts being torn out and little girls being molested. And Marvel wonders why nobody liked it? Still, at least Marvel hasn't sunk to showing dogs having sex like Warren (though perhaps a duck and a human is worse!).

Even though I don't know him I would like to congratulate Mike Tiefenbacher on his sales to DC. I've been trying to sell a story for three years, as opposed to his eleven, but I can still appreciate his frustration and elation. My question is, how'd you do it? Did you just write a script and send it to Julie Schwartz or what? Also, if you print this letter, I would like to ask your readers if they know of any fanzines, past or present, which have articles on writing for comics? WRITER'S DIGEST did a piece on this but did not really get into the exact form of a plot (such as Marvel uses) or a script.

You will find with this letter some randomly-selected pages from my 600+ page history of the Avengers. It may not be as complete as Fleisher's encyclopedias but it still contains all the highlights of the team's career. Since only comic fans are likely to appreciate this kind of thing (and I know very, very few other fans) I thought I'd send you these samples for your opinion.

Lastly, I enjoyed your Hanna-Barbera piece (what did you think of YOGI'S FIRST CHRISTMAS?) and I for one would like to see more articles on this kind of stuff.

[My own sales breakthrough was probably as much luck as anything; I just happened to figure out what series would be easiest to break into and sent it in at exactly the correct point -- which was at the exact time they were thinking of doing a JOHNNY THUNDER story. They generally ask for a plot synopsis of one double-spaced page; what I do is figure out the panel breakdowns before I type up the plot, so I know I don't have more plot than pages. They say yes or no based on that, though my first sale was a complete script. For style format, you might check THE AMAZING WORLD OF DC #1, 2 and 6 for "How A Comic Book Is Created" by Paul

Levitz and Tony Tollin. They'll give you the basics if you don't know them. The thing is they don't want plots for characters you've created yourself, or books which are discontinued, or for stories which don't fit one of their current titles. And they may not even read the stuff -- which is part of the reason it took me eleven years.

Your history of the Avengers is informative and well thought-out, the way it should be done -- with plenty of illustrations from the comics. But your spelling and typing seem weaker than your enthusiasm (and those two aspects of your writing are also things which influence editorial acceptance).

I thought YOGI'S FIRST CHRISTMAS was pretty boring. Hanna-Barbera's story department must take a lot of the blame for the dismal quality of a lot of their stuff. The movie should probably have been a half-hour long -- and someone should have told Don Messick that he 'd forgotten how to do Ranger Smith. MT]

CRAIG D. SMITH, 16108 Lomacitas Lane, Whittier, CA 90603: For over two years now I've been one of your staunchest supporters of your fanzine. But for the last six months or so, I've found myself spending less and less time with each issue. Instead of looking forward to TCR like I used to, it now seems more like something I read merely out of habit.

One of the biggest reasons for this is that the news is no longer very timely. Sometimes half of the books you have listed in your "coming comics" sections have been released by the time my first class subscription copy arrives. What's the problem with getting the news out on time? I've found Marvel announces brief descriptions of their comics three or four months ahead of time, while the COMICS JOURNAL

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• HOUSTON •

(not especially known for its new comic coverage) had the upcoming comics listed and fully described a week before I received your latest issue. Let's face it, it's pointless to read reviews of comics you already have.

Another point, which I've brought up before, is the humor you used to put into the comic descriptions. I don't know if Marvel or DC got on your back for making fun of their stories or what, but the current descriptions ("Dazzler battles the Enchantress...," Ghost Rider takes on the Tatterdemalion...") make for dull reading. Please spice it up again.

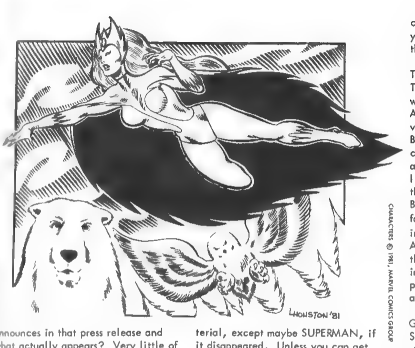
It would seem TCR has been plagued by financial problems since its inception. This is really surprising to me considering the rapid growth of Comic Specialty Shops. I think the reason TCR is currently in a financial bind is related, at least partly, to the comments I made above. Please don't think I'm just down on TCR; if I didn't care I wouldn't have written.

[Thank you for that. The great thing to remember is that we ALSO care. A lot. We know how far behind things have gotten, and we're doing our damnedest to correct things. But the whole thing is so complicated that we don't know if we can succeed under current circumstances.

When we began TCR our reporters were given access to the Marvel and DC offices and they were given the necessary material for coming comics listings and news in one or two days.

In the past two years so many things have changed in their policies that this is entirely impossible. DC no longer publishes the Daily Planet in their books -- which is where we used to get our listings -- and since Jack Harris left the liason post with the fan press, the DC Coming Attractions sent to dealers has skipped an entire month. Neither Marvel or DC allows news reporters in their offices any longer because they were being bothered all the time by the many reporters for the myriad newszines which have sprung up. Thus, we have had to rely totall on the mail and the hope that someon at either company will fill in our missing information -- and this is wholly responsible for our lateness in recent months. Mark Gruenwald has done a fine job for us at Marvel, supplying necessary info, but it's still a delay of a week as the post office takes its tim in delivering things. DC has been pretty unreliable since Mike Gold left; cover repros, DC Coming Attractions, etc. arrive (or don't) at odd times, meaning we have to resort to phone calls for news and coming comics information -- and that's averaged more per month than the postage has for an entire year. Also, Marvel has instituted a monthly press conference for the fan press (which is why you read the exact same news in each zin which they hold on the second Wednday of the month, meaning we must wait for that to be held or go with n news that month. David Finger's retirement as reporter last year didn't help either.

Have you compared what Marve



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announces in that press release and what actually appears? Very little of it (when they're more than general) actually corresponds to the finished product; when we assumed it did, we ended up with titles and synopses not matching at all. So what's to be done?

Well, for one thing, we're going to try to reorganize our information gathering, and with Roger Slifer coming in at DC we hope that we will have an easier time of it. This can't happen immediately, of course; this is a short month and we need that extra week to gain on our schedule. But we hope that these kind of dumb excuses -- which you shouldn't have to hear anyway -- won't have to be repeated.

The humor sometimes present in the synopses of coming comics is the direct result of good spirits on my part and enough information about the plot to make a joke. Neither have been in good supply for a while... MT]

BILL HENLEY, JR., 52 Main Street, Apt. A, Greenwich, OH 44837: I thought you might be interested in the enclosed promotional flyer, which the newspaper I work for received, for a new comic strip, THUNDERBOLT [See last issue.] It seems to be a very rare example of a costumed super-hero specifically created for newspaper comics rather than comic books -- in fact, the only other such character I ever heard of was something called THE RED KNIGHT, mentioned in Ron Goulart's book, THE ADVENTUROUS DECADE. This might be worth a news item in TCR -- even if I doubt if THUNDERBOLT is currently going to set the world on fire as far as either quality or commercial success is concerned. (By the way, I wonder if Charlton and their copyright lawyers know about this?)

I'll miss STAR HAWKS in TCR to some extent, but to tell you the truth I wouldn't miss the remaining strip material, except maybe SUPERMAN, if it disappeared. Unless you can get some more interesting strips (not necessarily super-heroes; LATIGO would be very welcome) I'd just as soon see the space devoted to more articles or letters if you ever decide your obligation to the GAZETTE subscribers is fulfilled.

I really enjoyed Mike's "Whatever Happened to Johnny Thunder" story in DC PRESENTS a while back -- I've become something of a fan of the old DC westerns and the story caught the flavor nicely. (How about doing as a TCR article -- if it isn't too much against your "slant" toward presently appearing material -- an exhaustive description of the DC oaters similar to the COMICS FEATURE item on the Marvel westerns?) But I can't say as much for the Mark Merlin/Prince Ra-Man story that just came out, mainly because I kinda like Mark Merlin but have no use for Ra-Man (so aptly named by Fred Hembeck as a turkey) and it escapes me why you left the latter alive and the former dead.

But I'm really looking forward to "Whatever Happened to Rex, The Wonder Dog?" Rex hasn't received anywhere near the recognition from fandom he deserves, considering that he -- and not the Flash or J'onn J'onzz -- was the first DC super-hero created in the Silver Age. (Well, after all, he was obviously a mutant gifted with the power of super-intelligence far beyond the powers and abilities of mortal dogs, right?)

What with REX, the DC westerns and STRANGE ADVENTURES, much of my collecting lately is centered on the books edited by Julius Schwartz before the super-hero revival, and I was wondering: could you tell me how many books, and which ones, Schwartz did edit in the '50s? Possibly you have

come by this information in working on your DC index (which sounds great, by the way).

If you do another humor issue of TCR, how about a Little Archie article? The reason I ask is because I recall that when I was very small I read LITTLE ARCHIE avidly -- in fact it was the very first comic I ever subscribed to. But as I grew older my interest vanished completely and now I can't remember anything about Little Archie except that I read him. (Another very early interest that died out, by the way, was Hanna-Barbera cartoons; examples of early favorites that I did NOT lose interest in included SUGAR AND SPIKE and ADAM STRANGE.) Anyway, I gather that a Little Archie fandom is developing and I'd like to find out from an expert what it was that appealed to me about L.A. at the age of five or so.

Did your news item about WORLD'S GREATEST SUPERHEROES in "Comic Strip Circus" in TCR #187 mean that the strip is ending as of April 1, 1981 or merely that Paul Kupperberg will cease writing the strip on that date? Eschew ambiguity, people...

Keep up the fine work on TCR, folks, and who knows, one of these days I may just break down and subscribe like a sensible person (after buying every issue at the comic stores for the past five years or so).

[As we heard from Frank Hayes, anybody can use the name Thunderbolt, as long as the character isn't too similar to the first version; I would guess that no one would confuse the new Thunderbolt with Charlton's T-Bolt.

Adding a new strip -- with the aforementioned strip reprint papers on the market -- would mean coming up with a current strip which is not currently being printed elsewhere which would appeal to most of the readership. What then? The only thing I can think of is Bud Sagendorf's daily POPEYE.

Murray Ward wrote that article about the Marvel westerns (and another excellently thought-out one on the origins of Wonder Woman in the follow-

[Continued on page 19]

EDMOND, YOU HAVE YET TO MAKE IT CLEAR TO ME OR OUR READERS JUST WHY YOU KIDNAPPED ME!
WHY? YOU WANT TO KNOW WHY? ISN'T IT CLEARLY OBVIOUS?
NO.

WELL, IT'S JUST THAT YOU GUYS DRIVE ME NUTS, YOU MAKE TOO MUCH NOISE AND I DON'T LIKE YOU! ... THREE SOLID REASONS FOR AFFIRMATIVE ACTION!
IF YOU DON'T GIVE ME BACK THA DRESS, YOUR FACE IS GONNA BE FACING INSIDE OUT!
WHAT DO I DO ...COMPROMISE MY HIGH MORAL STANDARDS?... SHOULD I TAK OFF MY DRESS LIKE A MAN?

AND--- I HAVEN'T SLEPT LIKE A BABY SINCE YOU GUYS BUILT YOUR OBSERVATORY ATOP MY MOUNTAIN!
TRY SLEEPING LIKE AN EAGLE, BIRD-FACE!

WHAT'S A RABBIT TO DO? JOE REALLY HAS AMNESIA!...BUT I MUST GET MY UNIFORM BACK SO THAT I CAN MOVE MY ARMS AND RESCUE CORONARY CANARY!
©1981 CHUCK FIALA

SO--- I DECIDED TO DO LIKE THE ROMANS DO AND GO INTO THE SUPER HERO BUISINESS LIKE YOU GUYS! AND--- I HAVE PICKED YOU TO BE MY SIDEKICK!
ISN'T THAT WONDERFUL?
BUT.. I DON'T WANNA BE YOUR SIDEKICK! ...WAH ...WAH
SORRY JOE, BUT I MUST GET MY DRESS BACK NOW!
OOF.
I HATE TO SEE CORONARY CANARY CRY!
5 SECONDS LATER.
OK. EAGLE! PICK ON SOMEBODY YOUR OWN SIZ

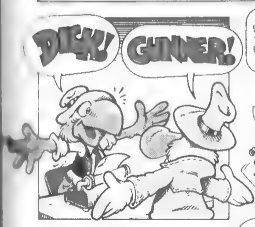
DICK DUCK, DUCK DICK

CASE #419A

"HEROES & VILLAINS"

CHAPTER 6

by Tim Engel ©1981



LONG TIME NO SEE! STILL TYPIN' THOSE SCOOPS FASTER'N ANYBODY ELSE IN THE NEWS BIZ?
THEY DON'T CALL ME "MACHINE-GUN" JACK MACAW FOR NOTHIN'!
THEY DON'T?
NO, I CHARGE 'EM THREE BUCKS AN HOUR!

WELL, IF I'M NOT MISTAKEN, THAT DOG WITH THE BEAK OVER THERE IS CHUCK CHIHUAHUA, PULITZER PRIZE WINNING MOVIE CRITIC, AND THE WORLD'S FOREMOST AUTHORITY ON MICKIE MOUSE (AND AUTHOR OF 7 BOOKS ON SAME) AND SOON TO BE
M-E AT THE MOVIE MOUSE 'PRIVATE' - THAT MOST EXCLUSIVE OF EXCLUSIVE EVENTS! I KNOW CHIHUAHUA HATES YER GUTS, JACK
BUT YOU WANT I SHOULD TRY + PUT THE SQUEEZE ON 'IM FOR A FEW EXTRA TIX HE MIGHT HAVE
AH! MY LATEST REVIEW!
I SIMPLY AMAZE MYSELF!
ABSOLUTE GENIUS!
NO RUN-ON SENTANCES!
I'M SO GOOD!
EXACTLY!

THEN MY DEBT IS AS GOOD AS PAID I PRESUME YOU WERE THINKING OF ..."OPERATION NUTSO"?
YES, INDEED!
GREAT!
A PLEASURE TO BEHALF!
RIGHT ON TARGET, JACKSON! HERE'S MY HEATER.
TO BE

MUTTON JEFF
by BRIAN HAYES
Hm?
SO THERE YOU ARE!
COME IN, WON'T YOU?
BACK WHEN I WAS A BNFA* THE HOLLYWOOD REPORTERS USED TO SWARM THROUGH THIS OLD HOUSE.
* BIG NAME FUNNY ANIMAL
I'M COMPLIMENTED THAT ANYONE STILL REMEMBERS.
OF COURSE I WASN'T THE ONLY ONE IN THE FAMILY TO ACHIEVE FAME...
PERHAPS IT WAS JUST IN OUR BLOOD.
Hanging Lamb
Howard Ewes
ONE QUESTION THEY ALL USED TO ASK WAS HOW I FELT ABOUT MY COMPETITORS.
FACT IS, THEY NEVER BOTHERED ME.
I USED TO (heh heh) EAT THEM FOR BREAKFAST.
STILL DO.
BAILEY BEETLE
BHAYES

[Continued from page 15]

big issue of COMIC FEATURE), and I'd have for him to do something similar for us, but I don't think he has that many of the DC westerns. I do, but I'm doing far too many other things at the moment to take that on. (The Rawhide character -- Hembeck to the cognoscenti -- doesn't HAVE to be a turkey. It was originally created as a thinly-veiled version of Dr. Strange to go along with HOUSE OF SECRETS' other Marvel-copy, Eclipso, who seems very closely patterned after the Hulk. And I like super-characters more than regular guys, and let's face it, Mark had very little personality. Ra-Man does have a part of Mark in him, and there's nothing in my story which says that Mark IS dead -- it's just the known information. There's nothing preventing another story with his revival.)

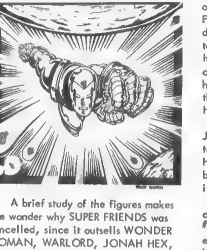
My opinion of Rex, though, is that he IS a normal guy -- er, dog. He just happened to be born with a lot of agility, the ability to learn, and the uncanny power to be able to sense evil through smell. It's not too far-fetched a premise, and I don't believe one need to throw in mutation to explain things (especially whether his thought balloons are any different from any other dogs; I mean, who knows?).

Julius Schwartz was one of the co-editors of most of the AA-titles in the forties: ALL-STAR, ALL AMERICAN, SENSATION, ALL FLASH, FLASH, GREEN LANTERN. As far as I know he was sole editor of STRANGE ADVENTURES, MYSTERY IN SPACE, SENSATION MYSTERY, BIG TOWN, THE ADVENTURES OF REX THE WONDER DOG, ALL-AMERICAN WESTERN, ALL-STAR WESTERN, WESTERN COMICS (#43 on), NEW ADVENTURES OF CHARLIE CHAN, JIMMY WAKELY and THE PHANTOM STRANGER. Oh yeah, and DANGER TRAIL. You can generally tell who edited the books by who did the art, as the editors tended to work with the same people over the years.

Anybody out there a Little Archie fan and willing to do an article? MT]

C. FRANK HART, 2011 Belote Place, Jacksonville, FL 32207: Enclosed are the sales figures published for DC and Marvel. They are listed in order by volume, rounded to thousands:

DC:	
SUPERMAN	179,000
DC COMICS PRESENTS	132,000
JUSTICE LEAGUE OF AMERICA	132,000
ACTION COMICS	131,000
LEGION OF SUPER HEROES	130,000
BATMAN	129,000
THE FLASH	110,000
THE BRAVE AND THE BOLD	109,000
MY. ROCK	106,000
GREEN LANTERN	100,000
SUPER FRIENDS	96,000
GHOSTS	95,000
WONDER WOMAN	95,000
UNKNOWN SOLDIER	93,000
WARLORD	91,000
HOUSE OF MYSTERY	89,000
JONAH HEX	86,000
WEIRD WAR TALES	84,000
THE UNEXPECTED	82,000
THE SUPERMAN FAMILY	82,000
G.I. COMBAT	79,000
ADVENTURE COMICS	69,000
DETECTIVE COMICS	65,000
Marvel:	
AMAZING SPIDER-MAN	298,000
STAR WARS	257,000
THE INCREDIBLE HULK	254,000
FANTASTIC FOUR	244,000
THE AVENGERS	236,000
MARVEL TEAM-UP	221,000
CONAN THE BARBARIAN	216,000
SPECTACULAR SPIDER-MAN	211,000
SAVAGE SHE-HULK	204,000
X-MEN	192,000
IRON MAN	189,000
ROM	182,000
THOR	180,000
MARVEL TWO-IN-ONE	177,000
MAN-THING	168,000
THE MICRONAUTS	167,000
CAPTAIN AMERICA	165,000
THE DEFENDERS	152,000
MARVEL SUPER-HEROES	140,000
CRAZY MAGAZINE	139,000
MARVEL TALES	138,000
GHOST RIDER	133,000
MASTER OF KUNG FU	130,000
SPIDER-WOMAN	129,000
MARVEL PREMIERE	125,000
WHAT IF?	123,000
POWER MAN	108,000
DOCTOR STRANGE	106,000
MARVEL SUPER ACTION	95,000
SGT. FURY	88,000



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A brief study of the figures makes one wonder why SUPER FRIENDS was cancelled, since it outsells WONDER WOMAN, WARLORD, JONAH HEX, and the mystery books. The same question applies to MAN-THING which outsells MICRONAUTS, CAPTAIN AMERICA, THE DEFENDERS, GHOST RIDER, MASTER OF KUNG FU, SPIDER-WOMAN, POWER MAN, and DOCTOR STRANGE. Also SPIDER-WOMAN, which recently became bi-monthly, outsells POWER MAN, which recently went monthly.

Comparing figures between the two companies, we see that thirteen Marvel titles outperform DC's leading book, SUPERMAN. Also, SPIDER-WOMAN, a Marvel bi-monthly, sells as well as five of the top six DC titles. Finally, it is interesting to note that SUPERMAN sells significantly better than ACTION, even though Cary Bates' ACTION is usually superior to Gerry Conway's or Len Wein's SUPERMAN. That Superman logo sells an additional 50,000 copies.

Finally, I want to thank you very much for the issue on Hanna-Barbera cartoons. When I was a child in the early Sixties, the cartoons and comic books featuring those characters occupied a primary place in my world of entertainment. I am also delighted that I am not the only person who remembers when the Sugar Smacks mascot was Slapsie Smacksie the seal. (I confess I never knew its name until your article.) More information on this subject would be appreciated. Thanks.

[Everyone I've ever talked to about the statement of ownership circulation figures have claimed they're not even close to real. If the circ is too small, they claim it's larger, if it's too large, they claim it's too small (what do you expect?). Anyway, I figure they're at least proportional to each other, and that's one value of this list. (I still find it hard to believe that DETECTIVE and ADVENTURE sell that poorly.) The spread between Marvel and DC is, however, believable from what we've seen in our own survey.

Things get canned for reasons other than the figures we see here. For example, SUPER FRIENDS doesn't do anywhere near the number of copies to direct sales stores that other super-hero comics do; perhaps this is now a criterion. Obviously SUPER FRIENDS holds a lot less affection for the staff than WONDER WOMAN and JONAH HEX. MT]

JOEL WEST, 11503 Sagehollow, Houston, TX 77089: Your special feature on H-B cartoons was very interesting, but raised almost as many questions as it answered.

For instance, the criterion for inclusion on the back cover (of TCR #185) is not explicitly stated. Apparently only "funny animals" were to be depicted, so shows like FRANKENSTEIN JR./IMPOSSIBLES and the DRAK PACK were excluded as having humanoids as were shows with actual human beings such as THE FLINTSTONES and SPACE GHOST and supporting characters such as Mr. Peebles of MAGILLA GORILLA and Dastardly of Muttley fame. Speaking of the latter, apparently you decided not to duplicate on the back cover the Don

Messick dogs represented on page 55 as well as Dino and Astro who were on page 50. A scan, however, of the list of all shows on page 51 yields other apparent omissions by the above criterion: Great Grape Ape, Jabberjaw, and Moby Dick, as well as the more questionable Tom and Jerry, Godzilla and Godzooki which are licensed not strictly known for depiction by H-B (M-G-M and Toho Productions, resp.) Moby Dick might not have fit very well in the cramped quarters available, but Great Grape Ape and Jabberjaw seem to be clear omissions, perhaps intentional as their animation is particularly forgettable.

One of H-B's most notable traits is the snickering, maniacal villain proclaiming he is about to destroy the

world in various adventure/super-hero cartoons. Do you know who the voice is? I think the same voice does Dastardly as well. My guess based on the voice castings you have given is that it is Don Messick for he did Major Minor of the SNAGGLEPUSS segment of YOGI BEAR, a similar sort of character if my memory serves me right. The article also omitted the voice casting of Mr. Tweedle from WALLY GATOR.

I think it would be very informative if you would draw another version of the reunion with all the non-"funny animals" as well as the rest of the funny animals not depicted before as noted above and in your footnote on page 56. (Come to think of it, some of the non-funny animals are not even humanoid, the supporting cast of the Herculoids, for instance. It might spread across two pages if the proper dimensions of characters such as Godzilla and Moby Dick are kept in relation to the other usually humanoid-size creatures which would accompany them in the sketch. Have fun!

Now that people such as Daws Butler and Don Messick have had attention called to them, I would like to see pictures run of them in an upcoming issue -- after all, why should Mel Blanc get all the breaks? Any additional photos such as those of Warren Foster, Michael Maltese, and even Hanna and Barbera themselves would be appreciated as well.

I hope other readers out there in TCR-land will fill those of us less-fortunates in on the other major studios, particularly Jay Ward. I had forgotten all about HOPPITY HOOPER until his mention in your article. Anyone remember him well enuf to send TCR an illo?

Your mention of CALVIN AND THE COLONEL as a former prime-time show didn't ring a bell. Do you have an illo or run dates?

I assume SPACE STARS is airing outside Houston since you listed it on page 51. Any guesses why it wasn't picked up here? Could it have been too (relatively) high priced?

Agajn, thankx for the article.

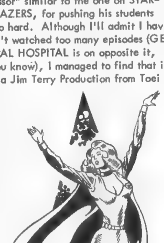
[I believe I outlined why certain characters were included on the H-B cover in a past issue. Basically, animals who have totally human characteristics in addition to their animal ones (they walk on hind legs, talk, and are not a human's pet -- though Magilla tried to be). Y'see, my strange little theory of who exists on which earth (which is meaningless anyway, since H-B never pays any attention to the rule) is that there shouldn't be regular animals (like Bandit) on the same world as a funny dog that almost talks (Scooby Doo) or the same world as a dog that lives in his own house (Augie Doggie and Doggie Daddy). This means at least three separate worlds, which does tend to get blurred at times. The H-B super-heroes are probably on Jonny Quest's world, but are they on the same one as the Godzilla cast or even the Frankenstein Jr. people? Every pre-'65 character except the Jonny Quest family are probably on the same world, but the Flintstones and the Jetsons should not be able to meet any of the other characters unless a time machine is used. Which is why I didn't use Jabberjaw (besides the obvious size difference and the fact that the poor shark'd die on dry land) since that show was set in the future. But then you get something like LAFF-A-LYMPICS which mixes 'em all together. Just my little attempt to make some sense out of chaos.

Major Minor was a very stuffy-voiced Don Messick, and Dastardly was done by Paul Winchell. Messick does do a lot of snickering-under-the-breath villains, but Winchell was also an H-B mainstay in the late '60s. Mr. Tweedle is actually Mr. Twiddle, and his voice was done by Don Messick.

You haven't seen SPACE STARS simply because it has yet to be shown. Because of the strike, it got a very late start, and finally they just decided to hold it until September. MT]

JOHN W. PYRA, 44 Flagg Road, Westford, MA 01886: TCR #187 was great, especially the expanded letter section. Much interesting stuff in them that I'd like to comment on, but first some news I either question or am giving.

First, a Boston TV station is running a new science-fiction cartoon called FORCE FIVE. It concerns five space test pilots (in the future, naturally) who are in training to become special pilots who can take "more Gs," among other things, than the average test pilot. Their teacher is a hard-nosed Dr. Doom-looking robot with human emotions but is under attack, by the program directors, one of the pilot's girlfriends, and a "dopey professor" similar to the one on STAR-BLAZERS, for pushing his students too hard. Although I'll admit I haven't watched too many episodes (GENERAL HOSPITAL is on opposite it, you know), I managed to find that it is a Jim Terry Production from Toei



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Animation in Tokyo. I haven't heard about it in TCR or elsewhere, and I curious on the inside scoop on the show. Now this same station had a program scheduled for Fall that never appeared -- SHOGUN WARRIORS (as in toys and the now-folded comic book). It was advertised as one action feature about each character daily. Once FORCE FIVE came on, which was right after the actor's strike, the beginning sequences looked like typical Shogun Warriors.

Now, the letters, and Kevin Breen's suggestions for a new comic code. First, your deaths. Yeah, some characters are killed because

...author doesn't know how to handle Aunt May/it. But heck, a character like Aunt May's gotta go sometime (although AMAZING SPIDER-MAN #194), or sometime around there, when Mysterio fooled Peter Parker into thinking May was dead, was really sneaky! Marv Wolfman really had me going there. That sort of thing should be banned!) But I feel that a revival of Steve Trevor, for (the THIRD time?) should be and is ridiculous. Earth II, fine, etc., is okay, once you get it figured out. Secondly, what is wrong with a super-hero throwing lightning bolts? Look at Starfire in THE NEW TEEN TITANS. That's her power. Not all heroes or heroines should be limited in "strength" as their "power." It works with Green Lantern. He makes use of his power ring, his strength and his mind. There isn't a "scientific or technological principle" to his green beams. Another one of your suggestions was having no aliens from another galaxy. Why? The ones from the Milky Way can get boring at times, and often they are different and interesting. Super-heroes can't swear? Sure! Don't go overboard, but a timely "hell" or "damn" while in battle never hurt anyone. I can see it now. Batman is battling, let's say, the Joker, and at a crucial point Joker gets away. And what does a frustrated Batman say? "Sugarplum." Or "Shazbot." Or "Frag." Or the overused "Blast it!" Yep. Finally, I disagree with the addition of no one becoming a hero or heroine to avenge a death. If that was the case, then there'd be no Batman, or Spider-Man. Human emotions are great, and if a person feels he can avenge a loved one's death by becoming a hero, great! I'm sure that if Batman had found out right away who killed his parents, he may have given up being a hero then and there.

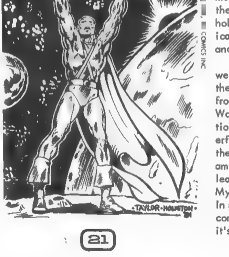
I love the suggestions that John G. Pierce received from Roy Thomas on Captain Marvel. Maybe this will reform the original Fred MacMurray look to the original Captain Marvel, keep him on his world, and will take another dimension of the character and bring him up-to-date, thus pleasing everyone. I have hope so. I agree with Mr. Pierce that if a "new, Earth-One" Captain Marvel were written, then make him new. I wonder, though, if there would be an Earth-One Marvel Family. Hopefully, they too would look different than their Earth-S counterparts. And wouldn't it be "keen" if both Clark Kent and Billy Batson, who know each other's secret IDs, worked for Galaxy Broadcasting?

Turning now to "Comic Strip Circus" the key is it obvious that Stan Lee hasn't read a Marvel Comic in years! Here, Peter Parker is still in college, Aunt May lives alone, he still dates Mary Jane Watson (although he had a heavy romance with a runaway from a religious cult) and J. Jonah Jameson hasn't had his breakdown. Now I know that they've got to keep an image up for a public who only has concepts of what Spider-Man is, and don't read his comic book adventures, but how about a LITTLE continuity? At least let him graduate! What really shocked me was Peter actually contemplating a life of crime. It was Stan Lee who wrote the first story where Peter vowed to avenge his uncle's death, and not let anyone else get hurt. Sure, I can see Peter, desperate for money, appearing on THAT'S INCRED--oops... IMPOSSIBLE, but certainly not be vengeful.

Anyway, I enjoyed the issue. The DEATHLOCK cover was especially good... right, Leslie?

[Fred Patten's newsletter for the Cartoon/Fantasy Organization explained in some detail that the "Shogun Warriors" trademark was lost somehow (I believe) and the producers had to find another name for the series. So it may be that it was renamed FORCE FIVE. It's also possible it's a totally different show.

There's nothing wrong with "lightning" bolts (I believe the original letter said "energy" bolts) except that it seems that that's the only power any of these recent creations have. And that's what's wrong with the avenge-a-death syndrome. Lone Ranger, Batman, Robin, Wildcat, Spectre, Deadman, Ragman, Spider-Man, Moon Knight, Rom, Daredevil, Nemesis, The Huntress, the original Ant-Man, Black Panther, the original Blackhawk, Black Lightning, Iron Fist, and hundreds more have watched someone die and then went out to avenge the death(s). There are plenty of other ways to set up a heroic character; just look at the means used to give most of the other JLA/JSA their powers or the Avengers. It's a cliche which should be avoided.



And look, I've read and believed plenty of issues of BATMAN where he went through plenty without swearing -- so why does he need to do it now? I've said it before -- you're trying to sell to a wide market, which means children, or parents buying for children. It's not a question of reality or whether you can hear the same words every day on TV -- it's common sense: some prospective customers will be eliminated for the inclusion of some superfluous swear words. What's the point?

Simply put, Stan has never read anything in SPIDER-MAN since he left, and probably shouldn't. It was his character and he is simply updating and retelling the character he recalls. This character is not the same one as in the comic books.

Who's Leslie? MT]

MARK MAGNANO, 2671 Monroe Street, Santa Clara, CA 95051: Just finished reading the January issue of TCR and thought I'd comment on a few items. First, I'd like to commend Kevin Breen on the creation of a fandom-oriented Comics Code. Only one thing wrong, though --do I take it seriously or as a satire? Because if it were taken seriously and (would I live to see the day?) actually implemented, comic book writers would have to (GASP) work for a living. They would have to SWEAT in front of their typewriters thinking up interesting plots and ideas without using the fifty or so extremely overused cliches that would be banned by this new code. A fitting punishment for not following the code's specifications would have the writer locked in a room for 24 hours and forced to read his pre-fandom code material!

The DC-Filmation case turned out to be interesting after all. I don't know beans about law, but it seems to me DC blew a chance for a higher award by not taking a different approach to the case and the judge knew it. It would have been easy to recognize me at the trial. I would be the guy on the courtroom floor, rolling around holding my sides and screaming hysterical laughter at the sight of comics and judicial bureaucracy in action.

Can you imagine if there really were people with super-powers? Would they willingly protect innocent people from super-villains and other menaces? Would they be open to graft, corruption, and be used by the rich and powerful to further their goals? Would they kill each other off as they fought among themselves to see which would lead them in a takeover of the world? My answer? Look at the world today. In my book, that would be interesting comics, but we'll never see it because it's too realistic.

No more STAR HAWKS, eh? It

was only my favorite strip. Speaking of strips, are we to be treated to more of Susanne's semi-topless scenes in the absence of STAR HAWKS? Don't know why she covers herself, 'cause Jacob never looks.

[Ah, but you do.

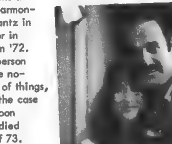
There are plenty of super-powered characters who act in exactly the way you've outlined. They're called super-villains. MT]

Obituaries

A couple of months back, when I was about to review POPEYE, someone wrote asking how come nobody (including us) had neglected to mention that the actor who played Bluto had died. Well, I looked high and low and could find nary a clue as to why he thought that. Finally, upon receiving a replacement VARIETY I had missed in the mail a few weeks back, and discovered that on November 16, 1980, it was true that Paul Smith HAD died -- but it was Paul J. Smith and not Paul L. Smith. The Paul Smith we're talking about was 74, and had spent nearly twenty years directing WOODY WOODPECKER cartoons for Walter Lantz. His early career as an animator included stints at Disney, Warner Bros. and the Harman-Ising studio before landing at Lantz in the '40s and becoming a director in 1952. His last work appeared in '72. It doesn't surprise me that this person was confused, as newspapers are notoriously slipshod on these kind of things, and make silly errors. Such is the case about my all-time favorite cartoon writer, Michael Maltese, who died February 22, 1980 at the age of 73.

The initial reports listed him as an artist or animator rather than writer. Such is my admiration for him that I was almost certainly watching one of his cartoons when he died, as I spent all day Sunday watching Warner Bros. stuff. Maltese attended the National Academy of Design in New York and began his career as a cel painter and inbetweener at the Max Fleisher studio in 1935, followed by a short stint at Jam-Handy in 1936, and then on to a 22-year career at the Schlesinger/Warner Bros. studio as a storyboard man. He was in on the creation of nearly every character with which Chuck Jones was connected -- Road Runner, Wile E. Coyote, Pepe Le Pew, et al., but also created Yosemite Sam. He then went to Hanna-Barbera and wrote most segments of the HUCKLEBERRY HOUND, QUICK DRAW McGRAW and YOGI BEAR shows, as well as occasional episodes of FLINTSTONES, and possibly TOP CAT. He was reunited with Jones when Jones made a new series of TOM AND JERRY cartoons in the mid-'60s, and again just recently when he worked on the sequel to DUCK DODGERS IN THE 24 1/2 CENTURY. He worked with Paul J. Smith, in fact, on a few WOODY WOODPECKERs and with Tex Avery on a CHILLY WILLY during a short stay at Walter Lantz in the early '50s, and he worked with nearly every Warner Bros. director as well. Some of his classic cartoons include the Bugs/Daffy/Elmer trio, RABBIT FIRE, RABBIT SEASONING, and DUCK! RABBIT! DUCK!; the anarchic DUCK AMUCK; the western parodies MY LITTLE DUCKAROO and DRIPALONG DAFFY; and the inexplicable ONE FROGGY EVENING.

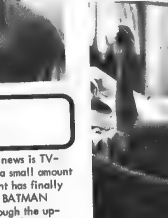
Maltese was also a comic book writer, doing material based on what he knew best. He worked for both Pines and ACG from 1940 through '44 on their funny animal books; his tenure at Western was considerably longer. He wrote stories for LOONEY TUNES, the Warner character books, and probably other licensed funny animals, from 1940 to 1957 or thereabouts, and returned to write Warner characters and the Pink Panther for Western in 1970. Maltese was a superb gag-man and his dialogue sense has never been matched for pure hilarity. His legacy is huge.



Media Review

Most of this month's news is TV-based, although there is a small amount of movie stuff. Paramount has finally officially announced the BATMAN project in the trades, though the upcoming writer's strike may block the beginning of production. James Earl Jones and Max Von Sydow have joined the cast of John Milius's CONAN film which stars Arnold Schwartzenegger. And Richard Anobile has prepared another photo novel based on a movie, this one on the upcoming CLASH OF THE TITANS for Warner Bros. books.

On the TV front, Stephen J. Cannell's super-hero show has been signed for eight episodes and a two-hour pilot to appear on ABC later this season. It's called THE GREATEST AMERICAN HERO; no casting yet. NBC has ord six more episodes of NERO WOLFE, spite the lacklustre ratings, so it loo as if they're finally giving something a chance. And Mobil has bought th U.S. syndication rights to a London Weekend TV series of six episodes o CHANDLERTOWN. The Chandler t of course, Raymond, and the lead ch acter is Philip Marlowe... Some m pilots of note: From CBS, we may se QUARREL', a state department couri spy produced by Sam (MAN FROM U.N.C.L.E.) Rolfe... QUICK AN QUIET from QM, starring William Windom as a ghost-detective who a his son in their private eye agency half-hour comedy version of a pilot they've tried twice before... MR. MERLIN, a Columbia comedy in wh the famous Merlin is running a gara in the present... PEN AND INC., a Universal comedy about a politica cartoonist who fantasizes in animat along the lines of MY WORLD AN WELCOME TO IT... BAND ON TH RUN from MTM, but unrelated to P McCartney (this is a country band), and COMEDY OF TERRORS, a half hour comedy from MTM starring the terrific Walt Olkewicz (of THE LA RESORT) as owner of a beach house hotel on the North Carolina coast. THE MAN FROM ATLANTIS is nov syndication, with 20 hours offered. And last time I erred in saying that former M*A*S*H producer Jim Mul was executive producer of THE JER SONS; he serves that post on ALIC Almost as bad.



You Monty Python fans may missed an unlikely guest-shot of I Idle recently... He played an E rock musician with few brains al with Peter Noone and Stephen Bl on LAVERNE AND SHIRLEY. He good, though the show was of av quality... Speaking of which, two photos on this page are from recent Python Hollywood Bowl c and taken by step-Python Kim "J Johnson. The woman with John is Laraine Neuman; that's Graha man in the other pic. Thanks, " ard"! - Rena B

THE SEEKERS
by John Burns

THE SEEKERS
UNA'S FINE. OUR PROBLEM NOW IS TO FIND THOSE RATS WHO HAD CONTROL OF HER MIND!
SO HOW ABOUT IF WE PLANT THIS THOUGHT-BUG ON YOU, SWEETIE ?
YOU...YOU MEAN AN OPERATION ?
RELAX. IF YOU FIX IT IN THIS HAIRBAND YOU'LL MAYBE PICK UP INSTRUCTIONS THAT'LL LEAD US TO ROCKY AND CO...
I'M TO BE A WALKIE-TALKIE DOLL, IS THAT IT?

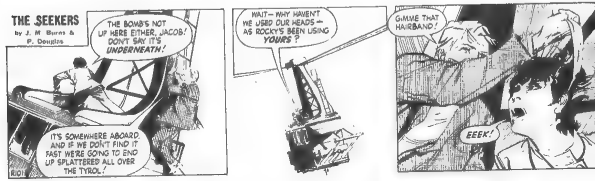
THE SEEKERS
by J. M. Burns & P. Douglas
THE SEEKERS' PLAN HAS BEEN OVERHEARD AND...
THAT SUSANNE DOVE IS NOW WEARING THE REMOTE-CONTROL UNIT IN HER HAIR-BAND. ROCKY, HOPING TO TRACK YOU DOWN WITH IT, BETTER TELL THE DOC TO QUIT TRANSMITTING!
SHE'S RIGHT. IF OUR MICRO-CELL HAS BEEN REMOVED FROM UNA FROST'S BRAIN, IT IS USELESS!
THAT'S WHERE YOU'RE BOTH WRONG! THEY THINK THEY'RE PLAYING IT SMART— BUT HERE'S HOW WE PLAY IT EVEN SMARTER...
JACOB! THEY BELIEVE THEY'RE STILL CONTROLLING UNA. THE INSTRUCTIONS ARE COMING THROUGH NOW...

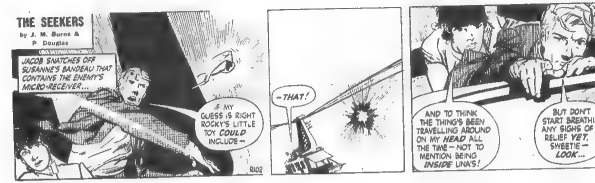
THE SEEKERS
by J. M. Burns & P. Douglas
YOU WILL REPORT BACK TO OUR MOUNTAIN HEADQUARTERS!
THE COPES STILL THINK THEY'RE CONTRO...NG UNA...
AND WON'T THEY GET ONE HELL OF A SURPRISE WHEN WE DROP BY FOR ELEVENSES?
BUT THAT'S WHEN ROCKY MANTON SPRINGS HIS SURPRISE...
SITTING COMFY, SEEKERS? THEN I'LL BEGIN— YOUR DISPOSAL!

THE SEEKERS
HAVEN'T MET YOUR OTHER PASSENGER YET. HAVE YOU, SEEKER-DOLL?
BUT YOU WILL VERY SOON. HE'S QUITE AN EXPLOSIVE LITTLE GUY!
JACOB! WE'RE BEING TAKEN FOR A RIDE — OUR LAST, I SEEYIS!
ROCKY'S RUMBLED THAT IT'S JB AND HE'S PLANTED A BOMB SOMEWHERE ON THIS THING!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE AND JACOB SEARCH FRANTICALLY FOR THE BOMB...
WISH SOMEONE WOULD TELL US IF WE'RE GETTING WARM OR NOT...
WE... IF IT'S NOT INSIDE...
R00
THE ROOF, SUSANNE! IT'S GOTTA BE UP THERE!
OKAY, BUT STOP PUSHING...
LADIES FIRST, SWEETIE...
HUH. TRUST THE BENEDICK CHIVALRY TO COME OUT OF MOTHBALLS AT THIS PARTICULAR MOMENT!


THE SEEKERS
by J. M. Burns & P. Douglas
THE BOMB'S NOT UP HERE EITHER, JACOB! DON'T SAY IT'S UNDERNEATH!
IT'S SOMEWHERE ABOARD, AND IF WE DON'T FIND IT FAST WE'RE GOING TO END UP SPLATTERED ALL OVER THE TYROL!
R101
WAIT— WHY HAVEN'T WE USED OUR HEADS— AS ROCKY'S BEEN USING YOURS?
GIMME THAT HAIRBAND!
EEEK!


THE SEEKERS
by J. M. Burns & P. Douglas
JACOB SWITCHES OFF SUSANNE'S BANDEAU THAT CONTAINS THE ENEMY'S MICRO-RECEIVER...
AH, MY GUESS IS RIGHT ROCKY'S LITTLE TOY COULD INCLUDE—
R102
—THAT!
AND TO THINK THE THING'S BEEN TRAVELLING AROUND ON MY HEAD ALL THE TIME— NOT TO MENTION BEING INSIDE UNKS!
BUT DON'T START BREATHING ANY SIGHS OF RELIEF YET, SWEETIE— LOOK...

THE SEEKERS
by J. M. Burns & P. Douglas
KEEP DOWN, SUSANNE!
THE CABLE-CAR COMES WITHIN THE RANGE OF ROCKY'S GUNNIEN...
R103
SNIPERS ON SKIS! ROCKY AND HIS ALPINE ASSASSINS THINK OF EVERYTHING DON'T THEY?
NOW I KNOW HOW A BLASTED CLAY PIGEON FEELS!
MEANWHILE, AT THE ENEMY'S HIDEOUT...
REVENGE IS SWEET, EH BABY?
IT STINKS, ROCKY! AND I HOPE YOU'RE SATISFIED NOW YOU'VE AT LAST RUBBED OUT THOSE SEEKERS. POOR JERKS!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
LIE FLATTER, WOMAN! THAT LAST ONE HAD SUSANNE DOVE WRITTEN ALL OVER IT!
JACOB AND SUSANNE ARE PINNED DOWN BY SNIPERS' BULLETS...
FLATTER. HE SAYS! I DREAD TO THINK WHAT THIS IS DOING FOR MY BRA!
IT SEEMS A LIFETIME BEFORE THEY REACH THE CABLE CAR STATION, FINALLY OUT OF GUN-RANGE...
PHEW! SOMEBODY LEAD ME TO THE ST. BERNARD WITH THE BRANDY BARREL...
NO TIME FOR DRINKIES...
GOT TO GET AFTER THOSE KILLERS ON SKIS... MAYBE THEY'LL LEAD US TO THAT SWINE ROCKY!

THE SEEKERS
by J. M. Burns & P. Douglas
A MERE DETAIL... I KNOW, JACOB... BUT CAN YOU SKI?
ME? I WAS THE NURSERY OF THE NURSERY SLOPES!
NOW LET'S GET ON THE TRAIL OF THOSE TWO MEN WHO WERE TAKING POTSHOTS AT US!
WHICH TRAIL, MAESTRO?

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB, MY GOOD OLD FEMALE INTUITION TELLS ME THAT THIS ISN'T THE TRAIL THOSE SNIPERS TOOK...
BECAUSE THIS ONE HAS RUN OUT OF SNOW!
AND YOU'VE RUN OUT OF LIVIN', FRIENDS!

THE SEEKERS
by J. M. Burns & P.
CALLING H.Q.... WE'VE GOT BENEDICK AND THE BIRD, BOCKY. BRINGING 'EM IN NOW...
FLOWERS... WINE, ROCKY? WILL WE HAVE A PARTY?
THAT'S RIGHT. THE FUNERAL KIND...
In Memory of the Seekers

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
OUR GREAT DAY IS HERE, BABY! THE SEEKERS ARE BEING BROUGHT IN FOR THE KILL!
IT'S YOUR DAY, ROCKY— NOT MINE...
KILLING — THAT'S ALL YOU CAN THINK ABOUT NOW, ISN'T IT? YOU TALK AND BREATHE IT EVERY MINUTE, ROCKY
SICKENED AT LAST BY ROCKY'S LUST TO KILL POPPY DASHES FOR THE DOOR...
COME BACK, YOU!
208
THE SEEKERS
by J. M. Burns & P. Douglas
NO CHEAP TART RUNS OUT ON ROCKY MANTON...
AS POPPY MAKES A BREAK ROCKY'S GUY ROARS...
...WITHOUT A GOODBYE BULLET IN HER BACK!
UUUUGH!
GOD ALMIGHTY!
AND DYING IN JACOB'S ARMS, POPPY TRIES TO WARN HIM...
TAKE... TAKE CARE, HANDSOME... FLOWERS... WINE...
209
THE SEEKERS
by J. M. Burns & P. Douglas
ROCKY'S CONFEDERATE STEIGER HAS SEEN THE SHOOTING FROM THE BALCONY...
YOU MANIAC, MANTON! YOUR OWN GIRL... YOU'VE KILLED HER!
NO... NO... WE ARE PARTNERS...
POPPY WAS EXPENDABLE... LIKE YOU, DOC. NOW THAT YOUR WORK IS DONE
NOW YOU'RE A SLEEPING PARTNER, PAL... AN' I HOPE THE SEEKERS WON'T DISTURB YOU... WHEN THEY FOLLOW!
210
THE SEEKERS
by J. M. Burns & P. Douglas
AT GUNPOINT JACOB AND SUSANNE ARE BROUGHT TO ROCKY...
MAKE YASELVES AT HOME... I AIN'T PLANNIN' ON SLOBBIN' YOU TWO SMARTIES OUT...YET
GAWNG US FOR SOMETHING SPECIAL, HUH?
I SUPPOSE YOU FEEL YOU'VE WAITED SO LONG FOR THIS MOMENT, IT WOULD BE A PITY TO RUSH THINGS...
AT LAST A BIRD WHO UNDERSTANDS ME!
NO, SHE'S JUST HAD EXPERIENCE OF CRAZY TYPES BEFORE... NUT CASES WHO SAY IT WITH FLOWERS... AND WINE
THAT WINE IS GONNA GIMME THE LAST LAUGH— AT OUR GET-TOGETHER WITH YOUR BOSS UNDER FROST TONIGHT!
211

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
R118
CAPTURED BY ROCKY MANTON, JACOB AND SUSANNE AWAIT THEIR DEATH SENTENCE...
OKAY, MOVE! TIME WE ALL JOINED MISS UNA FROST AT HER HOSPITAL BEDSIDE— 'COS I WANNA WATCH ALL YOU SEEKERS GO TOGETHER!
AN DON'T FORGET THE FLOWERS AN WINE...SPECIALLY THE WINE. THE LATE DOC STEIGER BREWED IT PERSONALLY...ONE SWIG AN YOU GO RIGHT OFF BANG!
HURRY IT UP, YOU TWO!
THAT CAB...IF CAR CROWD... COULD BE OUR ONLY CHANCE...

THE SEEKERS
by J. M. Burns & P. Douglas
8.3
NO FUNNY BUS NESS YOU, TWO OR EVERYONE GETS IT HERE!
BU" SUSANNE TAKES ADVANTAGE OF THE CROWDED CAR...
W.D. F : BORROW YOUR LIPSTICK?
AND FURTIVELY USING IT BEHIND HER BACK...
FORGIVE ME, STRANGER, BUT BETTER YOUR COAT GOES TO THE CLEANERS THAN US!
WHEN UNA FROST IS ST. VERA HOSPITAL THE SEEKERS

THE SEEKERS
by J. M. Burns & P. Douglas
ROCKY SHEPHERDS THE SEEKERS OFF THE CABLE CAR AT GUN POINT.
I HOPE TO GOODNESS THAT GIRL READS THE S.O.S. I SCRIBBLED ON HER COAT IN LIPSTICK...
...OT-BRIDGE ? LOOKS LIKE WE... BE ATTENDING OUR FUNERAL TOMORROW!
NOW WHAT'S HOLDING US UP?
A HERD OF COWS, THANK GOD! JUST THE TRAFFIC JAM I WAS PRAYING FOR, JACOB!
YOU'VE FIXED SOMETHING? SMART GIRL!

THE SEEKERS
by J. M. Burns & P. Douglas
R118
WITH HIS GUN CONCEALED IN THE FLOWERS ROCKY MANTON FORCES THE SEEKERS TOWARDS UNA FROST'S ROOM...
GOLLY, LET'S HOPE AND PRAY THAT MY WARNING REACHED UNA IN TIME...
BUT SUSANNE'S HEART DROPS ON SEEING THE HELPLESS-LOOKING FIGURE LYING THERE...
WAKEY, WAKEY, OLD BEAR! ROCKY MANTON'S COME VISITIN', AND WE'RE ALL GONNA DRINK TO YOUR SPEEDY RECOVERY!
THE KILLER WRENCHES BACK THE SHEETS AND...
...MY GOD!

THE SEEKERS
by J. M. Burns & P. Douglas
INSTEAD OF HIS VICTIM LINA FROST IN THE HOSPITAL BED ROCKY MANTON DISCOVERS THE PHONEY NUN...
CHEERS! LINA GOT THE MESSAGE!
WHERE THE HELL IS THAT FROST WOMAN?
STOP HIM, JACOB!
ROCKY STOPS TRANSFIXED AS LINA BEARS DOWN ON HIM IN HER INVALID CHAIR
LEAVE HIM TO ME!

THE SEEKERS
by J. M. Burns & P. Douglas
YOU TRIED TO PROGRAMME MY MIND, DIDN'T YOU, ROCKY MANTON? TO MAKE ME A CRAZY KILLER AND DESTROY THE SEEKERS?
BEFORE ROCKY CAN RESPOND, LINA'S MOTORISED CHAIR STREAKS DOWN ON HIM...
AAAAGH...
...AND THE IMPACT TOPPLES ROCKY DOWN THE STAIRS...
LATER...
GOD, DOES ANYONE MIND IF I HAVE A DRINK AFTER ALL THAT?
GO AHEAD, BUT NOT FOR US, JACOB...I'M HAPPENS TO THE POISON BOTTLE...

THE SEEKERS
by J. M. Burns & P. Douglas
THE MAN WHO DIED TWICE

THE SEEKERS
by J. M. Burns & P. Douglas
HERBERT SMITH, SCIENCE MASTER OF WINFIELD SCHOOL, IS LAID TO REST...
AND LAST RESPECTS PAID, THE FUNERAL PARTY HURRY FROM THE CEMETERY...
FUNNY TO THINK WE SHALL NEVER SEE DEAR OLD SMITHY AGAIN...
BUT YOUNG TADLOW HAS DROPPED A B AT THE GRAVESIDE, AND TURNING BAC
OH!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
POOR MR. SMITH. HE WAS THE BEST SCIENCE MASTER THE SCHOOL EVER HAD.
NOW WHERE'S YOUNG TADLOW GOT TO...?
THE SCHOOLBOY, HAVING RETURNED TO THE GRAVESIDE OF THE LATE HERBERT SMITH FOR A LOST BOOK, DISCOVERS SOMETHING...
...HORRIFYING!

THE SEEKERS
by J. M. Burns & P. Douglas
FROM THE OPEN GRAVE OF THE LATE SCHOOLMASTER HERBERT SMITH APPEARS...
AND A MOMENT LATER...
IT... IT'S HIM... OLD SMITHY...

THE SEEKERS
by J. M. Burns & P. Douglas
FIVE MINUTES AFTER THE FUNERAL OF SCHOOLMASTER HERBERT SMITH, A LONE FIGURE LEAVES THE GRAVEYARD UNSEEN...
AND AT THE STATION...
BROADGATE, SIR? RETURN?
NO— I'M NEVER COMING BACK
WHITFIELD
NOT HERE— OR NOT WHERE THEY BURIED ME!

THE SEEKERS
by J. M. Burns & P. Douglas
SEEKERS LONDON H.Q.
JULIA, MY DEAR! WHAT A LOVELY SURPRISE! I HAVEN'T HEARD FROM YOU SINCE COLLEGE DAYS...
R124
YOUNG TADLOW'S WERE NOT THE ONLY KEEN, YOUNG EYES TO OBSERVE THE SEEMINGLY IMPOSSIBLE...
UNA... IT'S ABOUT MY BROTHER HERBERT... MY LATE BROTHER...
ONE OF MY GIRLS HAS JUST BROUGHT THE MOST FANTASTIC ALLEGATION ABOUT HIM!

THE SEEKERS
by J. M. Burns & P. Douglas
R125
I KNOW THIS WILL ALL SOUND FANTASTIC, UNA — BUT IT'S TRUE. MY BROTHER HERBERT DIED FOUR MONTHS AGO...
I WAS AT HIS FUNERAL... SAW HIM BURIED...
BUT NOW THIS GIRL HERE SAYS SHE'S SEEN HIM... ALIVE...
THAT'S RIGHT! I'VE SEEN HIM WITH MY OWN EYES! WHAT'S MORE, I GOT PROOF!

THE SEEKERS
by J. M. Burns & P. Douglas
SEEKERS HEADQUARTERS, LONDON...
JACOB... SUSANNE! A JOB FOR YOU TWO PLAYABOUTS...
R126
WHO'S MISSING THIS TIME, UNA ?
AN EX-SCHOOLMASTER... WHO WAS SEEN LAST WEEK ON A BEACH AT BROADGATE...
... FOUR MONTHS AFTER HE WAS BURIED IN WINFIELD CEMETERY!
HUH?

THE SEEKERS
by J. M. Burns & P. Douglas
R127
SUSANNE DOVE AND JACOB BENEDICK ARE BRIEFED BY THE HEAD OF THEIR MISSING PERSONS BUREAU...
STARTING AT THE SCHOOL, CHECK UP ON THE LATE MR. HERBERT SMITH, SCHOOLMASTER AND SPARE TIME WRITER OF PAPERBACKS...
OF WHOM IT IS SAID, HE IS DEAD, BUT WON'T LIE DOWN!
YOU MAY THINK IT AMUSING, JACOB, BUT THIS CASE COULD PROVE MORE FANTASTIC AND HORRIFYING THAN ANYTHING HE EVER WROTE...

ST Pocket Checklist

March 1981

☐ HEAVY METAL #49 [V5#11]
☐ NATIONAL LAMPOON #133 [V2#33]

☐ BATTLEFIELD ACTION #69
☐ BILLY THE KID #142
☐ CHARLTON BULLSEYE #1
☐ CHARLTON CLASSICS #8
☐ FIGHTIN' ARMY #152
☐ GHOSTLY TALES #149
☐ THE MANY GHOSTS OF DR. GRAVES #66
☐ WAR #27

☐ CREEPY #127
☐ EERIE #121
☐ FAMOUS MONSTERS OF FILMLAND #173
☐ THE ROOK #8

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☐ THE DEFENDERS #96
☐ DOCTOR STRANGE #47
☐ FANTASTIC FOUR #231
☐ GHOST RIDER #57
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☐ IRON MAN #147
☐ KA-ZAR THE SAVAGE #3
☐ KING CONAN #6
☐ MARVEL PREMIERE #60 [Doctor Who]
☐ MARVEL SUPER ACTION #32
☐ MARVEL SUPER-HEROES #98
☐ MARVEL TALES #128
☐ MARVEL TEAM-UP #106
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☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #55
☐ POWER MAN AND IRON FIST #70
☐ ROM #19
☐ THE SAVAGE SHE-HULK #17
☐ THE SAVAGE SWORD OF CONAN #64
☐ SGT. FURY #164
☐ SPIDER-WOMAN #38 [Delayed]
☐ STAR TREK #14 [Delayed]
☐ STAR WARS #48
☐ THOR #308
☐ THE UNCANNY X-MEN #146
☐ WHAT IF? [Phoenix]
☐ ACTION COMICS #520
☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #482
☐ BATMAN #336
☐ THE BEST OF DC #13 [DC Comics Presents]
☐ THE BRAVE AND THE BOLD #175
☐ DC COMICS PRESENTS #34
☐ DC SPECIAL BLUE-RIBBON DIGEST #10 [Warlord]
☐ DETECTIVE COMICS #503
☐ THE FLASH #298
☐ GHOSTS #101
☐ G.I. COMBAT #230
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☐ JUSTICE LEAGUE OF AMERICA #191
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☐ THE NEW ADVENTURES OF SUPERBOY #18
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☐ SGT. ROCK #353
☐ SUPER FRIENDS #45
☐ SUPERMAN #360
☐ TALES OF THE GREEN LANTERN CORPS #2
☐ THE UNEXPECTED #211
☐ UNKNOWN SOLDIER #252
☐ WARLORD #46
☐ WEIRD WAR TALES #100
☐ WONDER WOMAN #280
☐ WORLD'S FINEST COMICS #269

Comics On Sale in April, 1981
(Schedule subject to Change)

CREEPY #128
EERIE #122
FAMOUS MONSTERS OF FILMLAND #174
THE ROOK #9
VAMPIRELLA #96

ATTACK #29
CHARLTON BULLSEYE #2
FIGHTIN' MARINES #157
GHOST MANOR #57
GUNFIGHTERS #67
HAUNTED #56
THE MANY GHOSTS OF DR. GRAVES #67
SCARY TALES #27

Delayed from February schedule:
BEEP BEEP, THE ROAD RUNNER #95
BUGS BUNNY #225
CHIP 'N' DALE #71
DONALD DUCK #228
HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #68
LOONEY TUNES #37
MICKEY MOUSE #211
POPEYE THE SAILOR #163
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BATMAN #337
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DC COMICS PRESENTS #35
DC SPECIAL BLUE RIBBON DIGEST #11 [JLA]
DETECTIVE COMICS #504
THE FLASH #299
GHOSTS #102
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GREEN LANTERN #142
HOUSE OF MYSTERY #294
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THE NEW ADVENTURES OF SUPERBOY #19
THE NEW TEEN TITANS #9
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SUPERMAN #361
THE SUPERMAN FAMILY #208
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THE UNEXPECTED #212
UNKNOWN SOLDIER #253
WARLORD #47
WEIRD WAR TALES #101
WONDER WOMAN #281

HEAVY METAL #50 [V5#2]
NATIONAL LAMPOON #134 [V2 #34]

CAPTAIN CANUCK #15

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DAZZLER #5
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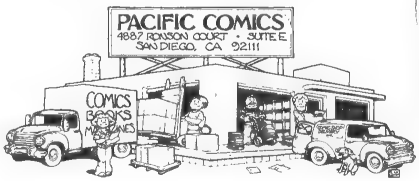

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by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
LEON ORBOVSKY SENDS OUT SEARCH PARTIES TO SEEK THE MISSING STAR, JEREMY WRIGHT...
COME ON, NOW. I WANT EVERY INCH OF SAND-DUNE COMBED FOR TEN MILES AROUND!
20

I WOULD BE MOST GRATEFUL, MR. TEMPLE, IF YOU COULD DRIVE INTO TESANO — IT'S ONLY TEN KILOMETRES — AND INFORM THE POLICE THAT JEREMY HAS DISAPPEARED!
OF COURSE WE WILL, LEON!

PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE REPORTS THE DISAPPEARANCE OF JEREMY WRIGHT TO THE LOCAL POLICIA...
BE ASSURED, SENOR TEMPLE, WE SHALL FIND YOUR MAN! WE IN TESANO HAVE A REPUTATION TO KEEP UP
21

PAUL TEMPLE
by FRANCIS DURBRIDGE
I'M PAULA UNDERTON OF THE GRAPHIC AND I'M LOOKING FOR A FILM UNIT WHICH IS ON LOCATION SOMEWHERE ROUND HERE... ANY IDEA WHERE?
22

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE SIMPLE FACT IS THAT JEREMY FAILED TO TURN UP FOR SCHEDULED FILMING TODAY. HIS CAR HAD NOT BEEN TAKEN — BUT HE'S PACKED A BAG AND VANISHED
23

...AND NOW THE FILM PEOPLE ARE SCOURING THE DESERT IN EVERY CAR THEY'VE GOT — ON HORSEBACK — EVEN BY HELICOPTER
OH, BOY... WHAT A STORY! I MUST RING UP MY PAPER...

NOT JUST YET, MISS UNDERTON. FIRST YOU'LL HAVE TO GET CLEARANCE FROM THE PRODUCER, LEON ORBOVSKY... WE'LL GIVE YOU A LIFT TO THE UNIT'S CAMP

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
YOU MUST HAVE MUGGED UP JEREMY'S BACKGROUND BEFORE YOU CAME OUT HERE.. ANY IDEA WHY HE MIGHT HAVE VANISHED INTO THE DESERT AIR?
24
YOU'RE R-I-G-H-T— I DID A BIT OF RESEARCH. ONE THING THAT SURPRISED ME IS THAT HE IS PRACTICALLY BROKE!
BUT SURELY HE MADE A BOMB OUT OF HIS LAST THREE FILMS?
TRUE— BUT I KNOW HIS CREDITORS ARE PRESSING— AND THEY'RE NOT BOOKMAKERS.
BUT IF HE NEEDED MONEY HED HARDLY BREAK HIS FILM CONTRACT

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE TEMPLES RETURN WITH PAULA UNDERTON, TO THE FILM LOCATION...
HERE COMES OUR BUSY YOUNG FRIEND, ERIC TRAILL...
HE FLIES THE UNIT'S HELICOPTER— BRINGS IN THE POST
25
THAT REMINDS ME, STEVE... DIDN'T HE DELIVER SOME SORT OF PRIVATE AND CONFIDENTIAL PACKET TO JEREMY WRIGHT, YESTERDAY?
HE DID! AND COME TO THINK OF IT— THAT WAS THE LAST WE SAW OF JEREMY!

PAUL TEMPLE
by FRANCIS DURBRIDGE
ANY NEWS OF JEREMY, LEON?
NOTHING... NOTHING! I'M WORRIED LIKE HELL..
26
LEON... THIS IS PAULA UNDERTON OF THE GRAPHIC. SHE WAS TO HAVE INTERVIEWED JEREMY.
AH, YES, I REMEMBER. I'M AFRAID YOU'RE A LITTLE LATE, MISS UNDERTON
PAGING, MR. LEON ORBOVSKY! SPECIAL DELIVERY!
LORD, NOT ANOTHER!

PAUL TEMPLE
by FRANCIS DURBRIDGE
ERIC TRAILL HAS DELIVERED A SECOND SEALED ENVELOPE— TO LEON ORBOVSKY...
OH NO... THIS MUST BE A HOAX
27
MR. TEMPLE, I WOULD BE MOST GRATEFUL IF YOU WOULD COME WITH ME TO MY QUARTERS... FORGIVE US, LADIES!
LOOK AT THAT, MR. TEMPLE... I SAID IT MUST BE A HOAX... PERHAPS THAT WAS WISHFUL THINKING!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
I SEE... IF YOU WANT JEREMY WRIGHT BACK IN ONE PIECE YOU MUST COUGH UP £50,000 IN SPANISH CURRENCY... WITHIN THREE DAYS... DEPOSIT MONEY AT CASA DE BANCA PRIMERO IN SEVILLE...
YOU THINK IT MIGHT BE A HOAX?
FRANKLY—NO; WHOEVER WROTE THIS MEANS BUSINESS, I'M AFRAID
THEN I MUST PAY—IT WOULD COST A GREAT DEAL MORE THAN THAT IF WE LOSE MANY DAYS' SHOOTING. I CAN DO A FEW DAYS WITHOUT JEREMY... RETAKES... CROWD SCENES... BUT...
I WOULD ADVISE YOU TO DO SUCH THING, MR. ORBOVSKY!
PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT MR. TEMPLE, YOU DON'T UNDERSTAND. £50,000 IS CHICKEN FEED TO WHAT WE WOULD LOSE IN PRODUCTION COSTS WITHOUT JEREMY WRIGHT!
YOU FORGET SOMETHING, MR. ORBOVSKY!
IT MAY APPEAR CHEAPER TO PAY UP AND GET JEREMY BACK ON THE JOB... BUT YOU HAVE NO GUARANTEE THIS SORT OF BLACKMAIL CAN GO ON— AND ON— AND ON!
GIVE ME A DAY OR TWO WHILE I TRY TO TRACE THE SOURCE OF THE RANSOM DEMAND... AND I SHALL START WITH YOUR MR. ERIC TRAILL!
ALL RIGHT, IF YOU SAY SO... BUT TRAILL CAN'T BE INVOLVED. HE'S BEEN WITH US FOR YEARS!
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE QUESTIONS THE HELICOPTER PILOT, ERIC TRAILL... SATURDAY
SHOOT, MY FRIEND.
ERIC... I'D LIKE TO ASK YOU A COUPLE OF QUESTIONS...
I'M PUZZLED ABOUT THOSE TWO LETTERS YOU DELIVERED BY HAND— ONE TO JEREMY WRIGHT, WHO PROMPTLY DISAPPEARED, THE OTHER TO LEON ORBOVSKY...
HAS HE DISAPPEARED?
NO— BUT WHAT I WOULD LIKE YOU TO EXPLAIN IS THE FACT THAT NEITHER OF THE LETTERS HAD A STAMP ON IT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
THOSE LETTERS YOU DELIVERED BY HAND, ERIC... UNDER WHOSE INSTRUCTIONS?
NOBODY'S!
... I COLLECT THE DAY'S MAIL FOR EVERYONE ON THE FILM LOCATION FROM THE CASA DE CORREOS— POST-OFFICE TO YOU!
... AND IN BOTH CASES I FOUND THE LETTER— UNSTAMPED— TUCKED IN THE TOP OF THE BAG
D YOU HAPPEN TO KNOW WHAT THESE LETTERS SAID?
NOT A CLUE, OLD CHAP!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
AT LEON'S INVITATION, THE TEMPLES MOVE INTO JEREMY WRIGHT'S LIVING VAN...
"YOU'RE WELCOME TO STAY IN JEREMY'S QUARTERS TILL HE TURNS UP... PYMM WERE WILL LOOK AFTER YOU."
"THAT IS MOST KIND OF YOU."
32
IT IS NOTHING OF THE SORT, I BADLY NEED YOUR HELP!
HEY, THERE, I'VE GOT NEWS FOR YOU!
PAUL TEMPLE
by FRANCIS DURBRIDGE
I WENT INTO BRIELLE TO FILE MY STORY ON JEREMY'S DISAPPEARANCE — AND WHO D'YOU THINK I SAW STRUTTING PAST THE ALCAZAR AS IF SHE OWNED IT?
33
OTHER THAN DANIA MURANO — JEREMY'S EX-WIFE?
EX-WIFE!
WELL, THEY'RE ONLY SEPARATED, NOT DIVORCED... BUT YOU HAVEN'T HEARD THE REST — YOU JUST WON'T BELIEVE IT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
SO I FOLLOWED DANIA MURANO BACK TO HER HOTEL — THE CONSTANTINA, AND WHO D'YOU THINK SHE MET AND EMBRACED ON THE TERRAZA?
YOU TELL US, PAULA!
34
IT WAS THAT HELICOPTER PILOT OF YOURS, MR. ORBOVSKY... ERIC TRAILL — THE BLOND BOMBER WHIZZ!
NOW YOU'RE TALKING, PAULA!
IT COULD BE JUST A COINCIDENCE, YOUNG TRAILL KNEW DANIA PRETTY WELL WHILE SHE AND JEREMY WERE TOGETHER
I DON'T BELIEVE IN THAT SORT OF COINCIDENCE, LEON!
PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT PLENTY FOR HIS WIFE, IT WOULD SEEM!
36
NO, LEON, I DON'T BELIEVE THAT TRAILL'S MEETING WITH DANIA WAS JUST A MATTER OF CHANCE, AND WE KNOW HE HAD NO TIME FOR JEREMY
DON'T YOU SEE, LEON — THIS COULD EXPLAIN HOW JEREMY WAS WHISKED AWAY FROM YOUR RUM UNIT... BY HELICOPTER!
IN WHICH CASE HE MUST HAVE GONE VOLUNTARILY...
BUT UNDER PRESSURE...
WILL SOMEBODY TELL ME WHAT THIS IS ALL ABOUT?
PERHAPS WE'D BETTER, PAUL...

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
LEON, SINCE PAULA HAS BROUGHT US SUCH USEFUL INFORMATION, D'YOU THINK WE MIGHT TELL HER THE LATEST ?
CERTAINLY— BUT DEFINITELY NOT FOR PUBLICATION—YET!
36

RIGHT, YOU HEARD THAT, PAULA... NOT A WORD TO THE GRAPHIC... LEON HAS RECEIVED A RANSOM DEMAND FOR HIS 1ST STAR... £60,000, NO LESS!
BOY, WHAT A STORY! BUT I PROMISE TO KEEP IT ON ICE

PAUL TEMPLE
by FRANCIS DURBRIDGE
WHAT YOU MUST TRY TO FIND OUT, PAULA, IS JUST WHAT DANA MURANO IS DOING IN SEVILLE AT THIS PARTICULAR MOMENT
37

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE TEMPLES AND PAULA UNDERTON DRIVE INTO SEVILLE...
I THINK THE HOTEL CONSTANTINA IS IN THE BIG SQUARE— TRY THE NEXT TURNING ON THE RIGHT
38

PAUL TEMPLE
by FRANCIS DURBRIDGE
HAVE ONE FOR ME!
THERE'S ONE THING I FORGOT TO ASK PAULA TO FIND OUT... MAYBE I'D BETTER FOLLOW IT UP MYSELF
40
I HEAR YOU HAVE A CELEBRITY STAYING AT THE HOTEL— DIANA MURANO. HAS SHE BEEN HERE LONG?
I AM AFRAID I DO NOT KNOW!
I BELIEVE YOU DO!
WELL... SIX DAYS— MAYBE ONE WEEK... GRACIAS, SENOR.
PAULA LINGERATOR INTERVIEWS DIANA MURANO...
OF COURSE, WHAT ELSE COULD I DO?
I TAKE IT YOU FLEW OUT TO SPAIN WHEN YOU HEARD OF YOUR— HUSBAND'S DISAPPEARANCE?
41
AS YOU KNOW— WE ARE SEPARATED, BUT I AM STILL MOST ANXIOUS ABOUT HIM. OUR LOVE WAS A GREAT LOVE— AND FOR ME IT HAS NOT ENDED!
OF COURSE, I AM IN TOUCH ALMOST EVERY HOUR WITH THE FILM UNIT
THAT'S A KING-SIZED LIE FOR A START!
OF COURSE... AND THANK YOU FOR TALKING TO ME
NOW I AM AFRAID I MUST GO. I HAVE TO SEE THE POLICE COMMISSIONER...
42
SHE'S JUST ASKED THE HOTEL PORTER TO GET HER A TAXI... I THINK WE OUGHT TO FOLLOW HER...
RIGHT... JUMP IN, PAULA
THERE SHE GOES— TO SEE THE POLICE COMMISSIONER, SHE SAID!
A LIKELY STORY...
TEMPLE FOLLOWS DIANA'S TAXI...
I FOUND OUT THAT SHE BOOKED IN AT THE HOTEL ABOUT A WEEK AGO— LOVE BIRDS! JEREMY WRIGHT DISAPPEARED!
43
AND ANOTHER THING... THAT TAXI IS CERTAINLY NOT MAKING FOR POLICE HEADQUARTERS. IT SEEMS TO BE HEADING FOR THE SUBURBS
I'VE A FEELING WE'RE GETTING NEAR THE END OF THE CHASE...

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
WELL, THAT'S NOT POLICE HEADQUARTERS!
PENSION PERAL. D'YOU THINK IT COULD BE JEREMY WRIGHT'S HIDE-OUT, STEVE?
PENSION PERAL
COULD BE. BUT HOW DO WE FIND OUT?
44
THAT'S A JOB FOR YOU... PAULA'S KNOWN TO DANA MURANO—AND I'M HOLDING MYSELF IN RESERVE!
FIRST, GO BACK TO THAT DEPARTMENT STORE WE PASSED AND BUY YOURSELF A HANDBAG... THEN TAKE A TAXI BACK HERE— TO THE PENSION PERAL...
A HANDBAG? BUT WHAT—?
PAUL TEMPLE
by FRANCIS DURBRIDGE
STEVE CARRIES OUT TEMPLE'S PLAN...
DON'T BOTHER TO WRAP IT...
GRACIAS SENORA!
45
...AND RETURNS TO THE PENSION PERAL...
THE BRUNETTE WHO ARRIVED A LITTLE WHILE AGO... SHE LEFT HER HANDBAG IN THE TAXI
THAT WOULD BE SENORA THOMPSON. SHE IS VISITING HER BROTHER, WHO IS INDISPOSED. I WILL SEE THAT SHE GETS THE BAG
PERHAPS I MIN HAND IT TO HER?
WELL, SENORA, IF YOU DON'T MIND, WE YOU MAY TAKE IT UP YOURSELF. SUITE 17 ON THE FIRST FLOOR!
PAUL TEMPLE
by FRANCIS DURBRIDGE
17
STEVE ARRIVES AT SUITE 17 IN THE PENSION PERAL...
46
SENORA THOMPSON? I THINK THIS IS YOUR HANDBAG— YOU LEFT IT IN A TAXI...
WHO IS IT DANA?
IT IS NOBODY!
IT IS NOT MY HANDBAG... GOOD AFTERNOON!
PAUL TEMPLE
by FRANCIS DURBRIDGE
47
YOU WERE RIGHT, PAUL. JEREMY WRIGHT IS HOLED UP IN THAT PENSION! I HEARD HIS VOICE—EVEN CAUGHT A GLIMPSE OF HIM...
WHAT DO WE DO NOW? GO TO THE POLICE?
I THINK NOT. THERE IS NO PROOF OF ABDUCTION. THEY WOULD PROBABLY SAY THAT JEREMY LEFT THE FILM UNIT VOLUNTARILY
WHAT THEN, PAUL?
WE WAIT... AND WHEN DANA MURANO MOVES OUT, I MOVE IN!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
AFTER ALMOST AN HOUR, DANIA MURANO EMERGES FROM THE PENSION PERAL...
THERE SHE IS! AT LAST...
TIME FOR ME TO PUT ON MY BIG ACT!
45
I WISH TO SEE SENOR THOMPSON. I AM HIS DOCTOR. I HAVE FLOWN OUT FROM ENGLAND...
SUITE 17— FIRST FLOOR!
WHO'S THERE?
EL PORTERO, SENOR.
PAUL TEMPLE
by FRANCIS DURBRIDGE
TEMPLE TRACES JEREMY WRIGHT TO A WINE-CUT IN THE PENSION PERAL, SEVILLE...
TEMPLE! HOW THE HELL DID YOU GET HERE?
46
WHAT I WANT TO KNOW, JEREMY— IS WHAT YOU ARE DOING HERE— AND WHAT'S KEEPING YOU?
I CAN'T TELL YOU, TEMPLE. I'M IN THE HELL OF A SPOT. HAVE A DRINK— AND GO AWAY, THERE'S A GOOD CHAP!
YOU MUST BE JOKING!
PAUL TEMPLE
by FRANCIS DURBRIDGE
50
YOU KNOW THERE'S £50,000 RANSOM DEMAND ON YOUR PRECIOUS HEAD— AND THAT LEON ORBOVSKY IS GOING ROUND THE BEND WITH WORRY?
I KNOW ABOUT THE RANSOM... BUT IT'S NONE OF MY DOING... I HAD NO OPTION
MY GUESS IS THAT THE PERSON BEHIND THE BLACKMAIL— THAT'S WHAT IT IS— IS YOUR WIFE DANIA MURANO
HOW THE HELL DID YOU KNOW THAT?
PAUL TEMPLE
by FRANCIS DURBRIDGE
51
NEVER MIND HOW I FOUND OUT THAT YOUR WIFE IS KEEPING YOU A PRISONER HERE— AND BLACKMAILING THE FILM PEOPLE... WHAT I WANT TO KNOW IS— WHAT HAS SHE GOT ON YOU?
I CAN'T TELL YOU THAT, TEMPLE... THERE'S TOO MUCH AT STAKE. IF A WORD OF IT GETS OUT, I COULD GO TO JAIL...
AND NO DOUBT DANIA KNOWS THAT. BUT SHE GOT ENOUGH ON HER TO MAKE THINGS VERY DIFFICULT— PERHAPS TO PERSUADE HER TO DROP THIS RANSOM NONSENSE... YOU'D BETTER TELL ME, JEREMY...
O.K., TEMPLE... I'LL HAVE TO TRUST YOU!

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SUPERMAN by Siegel & Shuster

DEAR ME—I SIMPLY DON'T KNOW HOW I'M GOING TO GET THIS THING OFF THE MOON AND BACK TO EARTH, AND THAT MOON-MONSTER—IT SEEMS TO BE GETTING CLOSER...
IF THAT CAR SEEMS HEADED IN THIS DIRECTION, AND I DON'T WANT THE PROFESSOR, TO REALIZE HE'S NOT ON THE MOON JUST YET, SO—!
DONK HONK
SEE— THE CHARLATAN! HE'S DESERTING US IN THE HOUR OF CRISIS!
BUT HE DIDN'T SAY HE WASN'T COMING BACK!
THE DEAD LEAVES FROM THIS TREE SHOULD DO...
COPYRIGHT 1945, NATIONAL NEWSPAPER SYNDICATE
ONCE PROFESSOR DUSTE SEES THAT APPROACHING CAR, HE'LL REALIZE WE'RE NOT ON THE MOON, AND I'M NOT READY FOR THAT YET. FIRST, A LITTLE SUPER-FRICTION TO IGNITE THESE LEAVES!
THERE'S THE CAR, JUST COMING OVER THE HILL,
IT'S THAT SUPERMAN! WHAT'S HE DOING?
OBVIOUSLY THE YOUNG MAN IS SCREENING US FROM THE VIEW OF THAT WILD BEAST WE HEARD HONKING.
DIDN'T KNOW THEY HAD A RAILROAD RUNNING THROUGH HERE.
COPYRIGHT 1945, NATIONAL NEWSPAPER SYNDICATE
I SUPPOSE I SHOULD THANK YOU FOR SCREENING US FROM THE VIEW OF THAT MOON-MONSTER... YOU ILLUSIONISTS ARE CERTAINLY RESOURCEFUL!
YOU NEEDN'T BE SO GRUDGING ABOUT IT, EBENEZER.
I WILL NOT BE TOLD HOW TO BEHAVE! I WON'T STAND FOR IT!
YES— I'M AFRAID HE'S GOING TO NEED A LOT OF REFORMING, YOUNG MAN. STILL, I THINK HE'S SWEET...
HUH? WHAT'S THIS?
THEN WE— WE'RE NOT ON THE MOON! MY REPUTATION! MY POSITION! MY SCIENCE! I'LL NEVER LIVE THIS DOWN!!
U. S. RESERVATION
COPYRIGHT 1945, NATIONAL NEWSPAPER SYNDICATE
WE MADE SUCH A FOOL OF MYSELF WITH MY POMPOUS AND DOGMATIC ASSERTIONS ABOUT OUR BEING ON THE MOON, AND PROBABLY WE'VE BEEN EQUALLY IN ERROR IN REFUSING TO BELIEVE IN SUPERMAN'S SUPER-POWERS...
U. S. RESERVATION
AFTER ALL, HE DID LIVE THROUGH THE ATOM-SMASHER TEST, AND NOBODY BUT A SUPER-BEING COULD SURVIVE THREE MILLION VOLTS!
YES, QUITE OBVIOUSLY I'VE BEEN WRONG... OH DEAR—HOW CAN I HOLD MY SCIENTIFIC HEAD UP?!?

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The Menomonee Falls Gazette

SUPERMAN PROVED HIS SUPER-POWERS TO ME IN A DOZEN WAYS—BUT MY SCIENTIFIC MIND REFUSED TO ACCEPT THE PROOF...
FINAL PART
AFFIRMATION
AND NOW LOOK AT THE EMBARRASSING FIX MY SCIENTIFIC MIND'S GOT ME INTO—I'M SITTING TO PRUNELLA AND SUPERMAN THAT WE'RE ON THE MOON! OH-HHH,
SECRET AFFIRMATION
CHRISTMAS OF THE NATIONAL PARK
I LAUGHING AT ME! WELL—WHO CAN BLAME THEM? THERE'S ONLY ONE THING TO DO NOW... PAINFUL AS THAT MAY BE!!

HERE HE COMES. I GUESS HE'S OVER HIS PEEVE.
HE'S FOUND THE SIGN! AND THAT DAZED LOOK! I'LL GIVE HIM A CHANCE TO SPEAK TO YOU ALONE, FIRST. IT'LL BE EASIER FOR HIM.
EBENEZER—WAS IT SO BAD DISCOVERING WE'D'RE NOT REALLY ON THE MOON?
I DON'T KNOW HOW TO SAY THIS, PRUNELLA. MY SCIENTIFIC REPUTATION—MY ACADEMIC STANDINGS—AND YET—I'M BASICALLY JUST A STUBBORN, POMPOUS, SILLY OLD FOOL.
EBENEZER—YOU DARLING!! IF YOU ONLY KNEW HOW LONG I'VE WAITED FOR THIS MOMENT!
PRUNELLA!!
MASTERS OF THE M
NATIONAL PA

AFTER STUMBLING ON A SIGN PROVING THAT WHAT HE MISTOOK FOR THE MOON WAS ONLY A U.S. NATIONAL PARK, PROFESSOR DUSTE REALIZES HOW WRONG HE HAS BEEN ABOUT SUPERMAN.
YOU, MY DEAR, MIGHT FORGIVE MY FOOLISH BEHAVIOR. BUT WHAT ABOUT SUPERMAN? THE THINGS I'VE SAID TO HIM. OH-HH! HE MUST BE FURIOUS!
WHEN HE PERFORMED THOSE FEATS OF STRENGTH, I SNEERED AT HIS SUPER-POWERS, ATTRIBUTING THEM TO THE MOON'S LESSER GRAVITATIONAL PULL. WHEN I COULDN'T DUPLICATE HIS FEATS, I THOUGHT SOMEHOW I'D BEEN TRICKED.
SUPERMAN—I—I KNOW YOU CAN'T POSSIBLY FORGIVE ME, YET—MAY I DARE REQUEST ONE SMALL FAVOR—JUST ONE LITTLE THING?
WHAT IS IT, PROFESSOR?
WILL YOU PROMISE NEVER TO TELL A LIVING SOUL THAT I—I THOUGHT THIS PLACE WAS THE MOON? ESPECIALLY PROFESSOR LYLY!

I'LL PROMISE NEVER TO TELL ANYONE YOU THOUGHT WE WERE ON THE MOON, PROFESSOR, IF YOU'LL DO A SMALL FAVOR FOR ME.
OH, DEAR—I KNOW YOU'RE FURIOUS AT ME, BUT I HOPE YOU WON'T MAKE IT TOO HARD.
YOUNG GILMORE'S TERM PAPER—THE ONE YOU MARKED ZERO BECAUSE YOU SCOFFED AT THE EXTRA-PHYSICAL POWERS HE ATTRIBUTED TO ME... I WANT YOU TO GIVE THAT BOY THE MARK HE DESERVES.
IS THAT ALL? WHY, I PLANNED TO DO THAT ANYWAY.
FINE. THE LAD CAN GET HIS DEGREE AND HIS JOB AND HE CAN MARRY PROFESSOR LYLY'S DAUGHTER, WHICH CLEARS UP EVERYTHING.
OH! NOT QUITE EVERYTHING, NOW CAN I EXPLAIN MY RETRACTION TO PROFESSOR LYLY? HE'LL MAKE ME THE LAUGHING STOCK OF THE CAMPUS!

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The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on antiquity newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each, 47 through 51 were twenty pages each, 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each, 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each and the last six issues were each twenty-four pages.

Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Inasmuch all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American materials from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971-1976) STRIPS
AMBLER (d, Doug Wildey) #46-94
AMBLER (d&S, Doug Wildey) #95-108
APT. 3-G (by Alex Kotzky) #216-226
BIG BEN BOLT (d, John Cullen Murphy) #95-126
BRICK BRADFORD (d, Paul Norris) #52-223
BROOM-HILDA (d, Russell Myers) #1-226
BUZ SAWYER (d, Crane & Schlensker) #52-223
CAPTAIN EASY (d, Crooks & Lawrence) #95-228
CONCHY (d, James Childress) #226
DATELINE DANGER! (d, McWilliams) #1-120
DICK TRACY (d, Gould & Fletcher) #95-223
DR. KILDARE (d, Ken Bald) #95-223
FAWN (alone especially for The GAZETTE, Joe Weberle, Jr.) #142-161, 163-171, 173-176, 178, 179, 181, 183, 188
FLASH GORDON (d, Dan Barry) #1-223
FRIDAY FOSTER (d&S, Livingston/Flesel/Morrow, Chaykin) #95-116
THE HEART OF JULIET JONES (d, Stan Drake) #95-223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227-232
JEFF COBB (d, Pete Hoffman) #1-201
JOE PALOOKA (d, Tony DiPreta) #193-223
JOHNNY HAZARD (d, Frank Robbins) #46-223
JOHNNY HAZARD (S, Frank Robbins) #95-223
KERRY DRAKE (d, Andriola) #95-108, 127-226
KERRY DRAKE (d&S, Alfred Andriola) #109-126
MANDRAKE (d, Falk & Fredericks) #1-223
MICKEY FINN (d, Morris Weiss) #192-223
ON STAGE (d, Leonard Starr) #46-94
ON STAGE (d&S, Leonard Starr) #95-226
THE PHANTOM (d, Lee Falk & Sy Barry) #1-223
PRINCE VALIANT (S, Foster & Murphy) #95-223
RICK O'SHAY (d, Stan Lynde) #46-226
RIP KIRBY (d, Dickerson & Prentice) #1-223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1-223
STEVE CANYON (d, Milton Caniff) #52-94
STEVE CANYON (d&S, Milton Caniff) #95-223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95-226
TARZAN (d, Russ Manning) #1-34
TARZAN (S, Russ Manning) #46-228
TERRY AND THE PIRATES (d, George Wunder) #52-65

FOREIGN STRIPS
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1-204
AIR HAWK (S, Dixon & Hart Amos) #6-232
GARTH (d, Frank Bellamy) #38-126, 127-181 (old numbers only), 182-232
GUNNER (d, Jose Luis Salinas) #95-126, 127-153 (old numbers only), 154-223
JAMES BOND (d, McCluskey, Horak) #1-232
LITTLE HAWKE (d, Sydney Jordan) #1-46, 46-181, 195-232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1-232
PAUL TEMPLE (d, Durbridge & Mendoza) #95-232
SCARTH 2195 A. D. (d, Luis Roca & Jo Addens) #95-126, 128-182 (even numbers only), 183-232
THE SEEKERS (d, Burns & Lilley) #95-232
TUG TRANSOM (d, Grimwood & Sunsell) #95-126, 127-147 (odd numbers only), 148-191

CLASSIC REPRINT STRIPS
BATMAN (d, 1943-46 Bob Kane) #95-232
BEN CASEY (d, 1962-66 Neal Adams) #46-232
BOBBY (d, 1948 Jerry Iger) #209, 214-218
BUCK ROGERS (d, 1958-59 Murphy Anderson) #95-126, 128-146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96-102, 207-214, 217-220
DAN FLAGG (d&S, 1963 Don Sherwood & Alden McWilliams) #116-126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95-104
DRIFT MASON (d, 1960 Cooke & Evans) #1-37
THE HAWK (d, 1946 Robert M. Webb) #219-225
KEVIN THE BOLD (S, 1955-57 Kreigh Collins) #109-213, 215-222
KRAZY KAT (d, 1927 George Herriman) #226-232
LITTLE ORPHAN ANNIE (d, 1936-40 Harold Gray) #135-223
MALE CALL (d, 1940's Milton Caniff) #106-126, 127-141 (odd numbers only)
PETER SCRATCH (d, 1965-67 Elliott Caplin, Lou Fine, Frank Adams) #95-164
RED BARRY (d, 1935 Will Gould) #95-126, 128-152 (even numbers only)
RED RYDER (d, 1931-52 Fred Harman) #95-126, 128-140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226-228
THE SPIRIT (d, 1941-44 Eisner, Fine, Cole) #95-212
SUPERMAN (d, 1940-44 Jerry Siegel, Joe Shuster, Wayne Boring) #10-232
TARZAN (d, 1947-51 Hogarth, Dan Barry, Bob Lubbers) #35-223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #226-232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223-226

PRICES
Set AA issues #27, 30, 36, 57, 58, 60, 66, 68-70, 72-74, 76-85, 87-94 (28 issues) $25 set – $1 each
Set BB- issues #98, 99, 101, 102, 105, 111-113, 115, 120, 122 (11 issues) $15 set – $1.25 each
Set CC issues #120-150 (28 issues) $30 set
Set DD- issues #151-175 (25 issues) $30 set
Set EE issues #176-200 (25 issues) $30 set
Set FF- issues #201-226 (26 issues) $30 set
Set GG issues #123-226 (104 issues) $115 set
issues 123-226, 228-230, 232: $1.25 each
Set HH (All available issues, save as AA, BB, GG and #228-230, 232)(151 issues) $150 set

All prices listed include postage and handling charges within the United States and Canada. Any orders from overseas are required to add 10% for additional shipping and packing costs. Any issues not listed are out of print and no longer available from Street Enterprises.

This listing current as of December, 1980. This supercedes all previous listings.

The Guardian

The Menomonee Falls GUARDIAN was a companion tabloid publication to the GAZETTE. It featured humor material as the GAZETTE was devoted to adventure strips. The GUARDIAN was published weekly from issue #1 (6/28/72) to issue #141 (2/1/76) and roughly monthly from issue #142 (April 1976) to issue #146 (November 1976) the final issue. Issues 1 through 146 were sixteen pages each, the last two were each twelve pages. GUARDIAN SPECIALS were twelve pages each, except for the fourth one, which was only four pages and served as a free insert in GUARDIAN #100.

CONTEMPORARY (1973-1976) STRIPS
ALLEY OOP (d, Dave Graue) #60-146, Specials 1-4
BC (d, Johnny Hart) #1-144
BEETLE BAILEY (d, Mort Walker) #1-144
BOOM DECK (d, George Breisacher) #65-146
THE BORN LOSER (d, Art Sansom) #16-146
BROOM-HILDA (d&S, Russell Myers) #1-146
EEK AND MEEK (d, Howie Schneider) #17-146
FELFFER (w, Felffer) #8-68 (even no. only), 69-77
FRANK AND ERNEST (d, Bob Thaves) #19, 61-146
FUNNY BUSINESS (d, Rog Bollen) #18-146
GASOLINE ALLEY (d, Dick Moores) #37-115
GASOLINE ALLEY (d&S, Dick Moores) #116-146
GAHAN WILSON'S SUNDAY COMICS (S, Gahan Wilson) #112-129
GORDO (d, Gus Arriola) #29-144

JOE PALOOKA (d, Tony DiPreta) #1-112
MICKEY FINN (d, Morris Weiss) #1-112
NEIL THE HORSE (w, Arn Saba) #118-140 (even no. only), 142-146
POGO (d, Walt Kelly, Henry Shikuma) #1-111
POGO (S, Walt Kelly, Henry Shikuma) #1-46, 78-111
RICK O'SHAY (S, Stan Lynde) #16-129
SALLY BANANAS (d, Charles Barsotti) #1-36
WINTHROP (d, Dick Cavalli) #16-146

REPRINT STRIPS
ALLEY OOP (d, 1949-1950 V. T. Hamlin) #2-59
CAPTAIN EASY (d, 1951-52 Leslie Turner) #6-72
KRAZY KAT (d, 1927, 33-35 Herriman) #1-40, 116-143
MICKEY MOUSE (d, 1931-32 Disney Studios) #117-125, 128-146
ROMEO BROWN (d, English strip by O'Donnell and Holdaway) #1-146
SAM'S STRIP (d, 1961-62 Dumas & Walker) #134-146
THIMBLE THEATRE STARRING POPEYE (d, 1930-31, 1933-35 E. C. Segar) #1-131, 133-146

PRICES
Issues #1, 100 are $1 each. Issues #3-99, 101-146 are 75¢ each. Issue #2 is sold out.

Set R (#1, 3-25), Set S (#26-50), Set T (#51-75), Set U (#76-100), Set V (#101-125) $15 per set
Set W (#126-146) $13
Set X (#1, 3-50) $27
Set Y (#1, 3-100) $50
Set Z (#1, 3-146) $80
GUARDIAN SPECIAL #1-3 ..... 50¢ each

A ! prices include postage and handling for orders in the United States and Canada. Overseas orders must include an additional 10% for shipping.

street ST enterprises
Post Office Box 255
Menomonee Falls, Wisconsin 53051

TCR Top 100 Comic Books

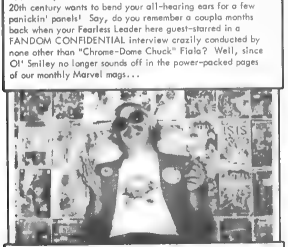
This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No. sold
1	1	X-MEN No. 142 Marvel	6906
2	4	THE AVENGERS No. 204 Marvel	3975
3	2	MOON KNIGHT No. 4 Marvel	3952
4	5	THE NEW TEEN TITANS No. 4 DC	3589
5	9	IRON MAN No. 143 Marvel	3377
6	6	THE MICRONAUTS No. 26 Marvel-Mego	3248
7	3	SECRETS OF THE LEGION OF SUPER-HEROES No. 2 DC	3219
8	10	THE AMAZING SPIDER-MAN No. 213 Marvel	3218
9	7	FANTASTIC FOUR No. 227 Marvel	3215
10	11	CAPTAIN AMERICA No. 254 Marvel	2962
11	10*	WHAT IF? No. 25 Marvel; 75c, 48 pages; What If Thor & Avengers Fought Odin	2919
12	12*	MARVEL PREMIERE No. 58 Marvel-BBC, Doctor Who	2914
13	8	STAR WARS No. 44 Marvel-Lucasfilm, final part of EMPIRE STRIKES BACK	2858
14	14	CONAN THE BARBARIAN No. 119 Marvel-Robert E. Howard	2729
15	15	MARVEL TEAM-UP No. 102 Marvel, Spider-Man and Doc Samson	2708
16	12	PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 51 Marvel	2642
17	10*	EPIC ILLUSTRATED No. 4 Marvel; color magazine, $2.00	2601
18	13	ROM No. 15 Marvel-Parker Brothers	2519
19	18	MARVEL TWO-IN-ONE No. 72 Marvel; The Thing and The Inhumans	2469
20	16	EMOR No. 304 Marvel	2443
21	19	THE INCREDIBLE HULK No. 256 Marvel	2105
22	22	THE DEFENDERS No. 92 Marvel	2096
23	20	STAR TREK No. 11 Marvel-Paramount	2089
24	22	DOCTOR STRANGE No. 45 Marvel	2027
25	21	THE SAVAGE SHE-HULK No. 13 Marvel	1909
26	31	THE LEGION OF SUPER-HEROES No. 272 DC	849
27	28*	POWER MAN AND IRON FIST No. 67 Marvel	1815
28	28	SPIDER-WOMAN No. 35 Marvel	1778
29	21	MASTER OF KUNG FU No. 97 Marvel	725
30	26	THE SAVAGE SWORD OF CONAN No. 60 Marvel; black and white magazine; $1.25	1694
31	24	WARLORD No. 42 DC	1641
32	29	JUSTICE LEAGUE OF AMERICA No. 187 DC	670
33	35*	MACHINE MAN No. 19 Marvel, last issue	1442
34	27	DC COMICS PRESENTS No. 30 DC; Superman and Black Canary	1401
35	34	GHOST RIDER No. 53 Marvel	1350
36	15	GREEN LANTERN No. 137 DC	1347
37	25*	HOWARD THE DUCK No. 9 Marvel, o.s.k. and white magazine, $1.25; last issue	1289
38	37	BATMAN No. 332 DC	1251
39	36	DETECTIVE COMICS No. 499 DC	1196
40	38	SUPERMAN No. 356 DC	1131
41	41	THE BRAVE AND THE BOLD No. 191 DC, Batman and Scott Free	1085
42	40	ACTION COMICS No. 516 DC	1083
43	42	THE FLASH No. 294 DC	1071
44	39	THE NEW ADVENTURES OF SUPERBOY No. 14 DC	1031
45	50*	MARVEL PREVIEW No. 24 Marvel, black and white magazine, $1.25; Paradox	993
46	50*	WORLD'S FINEST COMICS No. 267 DC, 48 pages, $1.00	908
47	45	WONDER WOMAN No. 276 DC	870
48	48	MYSTERY IN SPACE No. 116 DC	765
49	47	MARVEL SUPER ACTION No. 28 Marvel, Avengers reprints	682
50	54	JONAH HEX No. 45 DC	640

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50c	No. sold
51	55*	CAPTAIN CANUCK No. 13 CKR	640
52	51	MARVEL TALES No. 124 Marvel; Spider-Man reprints	617
53	52	HEAVY METAL No. 45 (VAPS) HM; color magazine, $2.00	593
54	73*	DC SPECIAL SERIES No. 22 DC; digest, 95c, World's Finest reprints	561
55	73*	DC SPECIAL SERIES No. 24 DC; digest; 95c, The Flash reprints	530
56	69	GHOSTS No. 97 DC	420
57	58	VAMPIRELLA No. 93 Warren, black and white; $2.00	367
58	60	SUPER FRIENDS No. 41 DC	357
59	68	THE UNEXPECTED No. 207 DC	301
60	62	FERIE No. 118 Warren; black and white magazine, $2.00	294
61	61	CREEPY No. 124 Warren, black and white magazine, $2.00	291
62	66	HOUSE OF MYSTERY No. 289 DC	291
63	64	UNKNOWN SOLDIER No. 248 DC	264
64	63	WEIRD WAR TALES No. 96 DC	264
65	65	SGT. ROCK No. 349 DC	261
66	74*	SGT. FURY No. 162 Marvel; reprints	254
67	67	SECRETS OF HAUNTED HOUSE No. 33 DC	240
68	71	G.I. COMBAT No. 226 DC, 48 pages, $1.00	212
69	76*	MAD Magazine No. 220 EC; black and white magazine; 75c	188
70	92	ARCHIE No. 300 Archie	104
71	99*	LAUGH COMICS DIGEST No. 32 Archie; digest, 95c	100
72	82	RICHIE RICH No. 199 Harvey	95
73	76	CRAZY MAGAZINE No. 70 Marvel, black and white magazine, 75c	91
74	88*	RICHIE RICH MILLIONS No. 104 Harvey	86
75	72	UNCLE SCROOGE No. 182 Walt Disney-Whitman, reprints	86
76	90*	RICHIE RICH BILLIONS No. 39 Harvey	83
77	89*	RICHIE RICH MONEY WORLD No. 50 Harvey	83
78	91*	RICHIE RICH RICHES No. 51 Harvey	83
79	--	RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 16 Harvey	82
80	-	RICHIE RICH MILLION DOLLAR DIGEST No. 2 Harvey, digest, 95c	82
81	83*	RICHIE RICH INVENTIONS No. 17 Harvey	81
82	92*	RICHIE RICH JACKPOTS No. 50 Harvey	81
83	87*	RICHIE RICH VAULTS OF MYSTERY No. 38 Harvey	81
84	86*	RICHIE RICH AND HIS GIRL FRIENDS No. 8 Harvey	80
85	-	RICHIE RICH DIAMONDS No. 51 Harvey	80
86	--	ARCHIE GIANT MAGAZINE SERIES No. 501 Archie; Betty and Veronica X-Mas Special	75
87	74	WALT DISNEY'S COMICS AND STORIES No. 484 Whitman-Walt Disney, half reprints	75
88	98	BETTY AND ME No. 117 Archie	74
89	95	PEP No. 369 Archie	74
90	99	JUGHEAD No. 308 Archie	72
91	100	LIFE WITH ARCHIE No. 220 Archie	72
92	97	LAUGH No. 358 Archie	71
93	-	DEVIL KIDS No. 102 Harvey	70
94	--	ARCHIE GIANT SERIES MAGAZINE No. 502 Archie, Archie's X-Mas Love-In	67
95	--	ARCHIE'S TV LAUGH-OUT No. 80 Archie	65
96	78	ARCHIE'S GIRLS BETTY AND VERONICA No. 301 Archie	64
97	--	ARCHIE'S JOKEBOOK No. 274 Archie	64
98	94	ARCHIE'S PALS 'N' GALS No. 147 Archie	64
99	-	ARCHIE GIANT SERIES MAGAZINE No. 500 Archie, Archie's X-Mas Stocking	62
100		ARCHIE GIANT SERIES MAGAZINE No. 503 Archie, Sabrina X-Mas Magic	62

PARTICIPATING SHOPS- Flet'n House, Buffalo; Superninjas, New York City; The Comic Store, Lancaster; Cosmic Comics, Cleveland; Best American Comics And Super-Heroes Universe, Cambridge; Barney's, Thurman, OH; Bill and Bob's Comic Store, Brooklyn; Larry's, Chicago; Xanadu Comics & Collectables, Wilmington, DE; T-N-T Comic Shoppe, Akron; The Turning Page, Milwaukee; Adventure II, Phoenix; The Great Escape, Louisville; Ted's Comics 50 Records, Pittsburgh; The Paperback Junction, Cincinnati, OH; Jail Vamps and Comics, Mason City, IA; Truckers Union, Eau Claire, WI; FantaCo Enterprises, Albany; Comic Carnival and Nostalgia Emporium, Indianapolis; Bookie Parlor, Dayton, OH; The Comic Rack, Spokane; Comic Kingdom, Chicago; Starship Enterprises, Hollywood, FL; RTC Comics Ltd., Colorado Springs; Fantastic World Book Store, Fort Worth, TX; The Book Nook, Champaign, IL; Curious Book Shop, East Lansing, MI; Bob's Comics, Lawndale, CA; OTHER SHOPS INTERESTED IN PARTICIPATING PLEASE WRITE TO BE PUT ON OUR MAILING LIST.

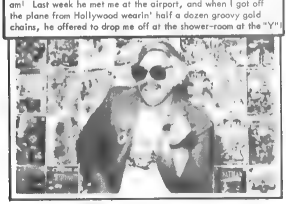
FANDOM CONFIDENTIAL
with Jim Engel & Chuck Fiala
this month: STAN'S SOAPBOX!

Face Front, Frantic Ones! The Hotshot Honer of the titanic 20th century wants to bend your all-hearing ears for a few panickin' panels! Say, do you remember a coupla months back when your Fearless Leader here guest-starred in a FANDOM CONFIDENTIAL interview crazily conducted by none other than "Chrome-Dome Chuck" Fiala? Well, since Ol' Smiley no longer sounds off in the power-packed pages of our monthly Marvel mags...

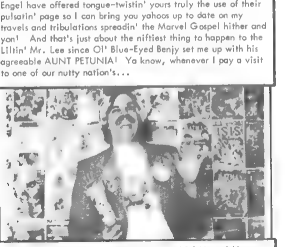


...Crazy college campuses, I'm always bombarded with a block-bustin' bunch of quizzical questions! Aside from standard stumpers like "Does 'OUR PAL SAL' really draw a new HULK every month, or do you guys just keep changing the cover?" or "What's IRV FORBUSH's inseam?", without a doubt the most oft-asked inquiry is: "Who ARE you, Stan?" Honest to Aunt May, True Believers! They don't know who I am! They haven't the far-flung faggiest who the old Galactic Guru is!

And to add to the cockamamie confusion, they've hired a nebulous new V.P. who's a dead ringer for yours truly minus my riotous rug! * So now there're TWO unknown smilers wanderin' around the offbeat offices whenever I breeze into the Big Apple to check up on Hotshot Jim Shooter! And speaking of the Troublesome Jim, even HE doesn't know who I am! Last week he met me at the airport, and when I got off the plane from Hollywood wearin' half a dozen groovy gold chains, he offered to drop me off at the shower-room at the "Y"!



...Charley and his cavortin' cohort, "Jowl-Developin' Jim" Engel have offered tongue-twistin' yours truly the use of their pulsatin' page so I can bring you yahoos up to date on my travels and tribulations spreadin' the Marvel Gospel hither and yon! And that's just about the niftiest thing to happen to the Lillin' Mr. Lee since Ol' Blue-Eyed Benjy set me up with his agreeable AUNT PETUNIA! Ya know, whenever I pay a visit to one of our nutty nation's...

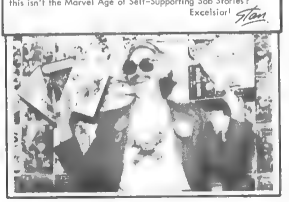


Hooo boy! True, I haven't penned a Mirthful Marvel Masterwork since Odin knows when, but I didn't expect all our Rampagin' Readers to write me off as a rollickin' relic of the Sock-it-to-me-Sixties! And this revaltin' development has spread right up to the FORMERLY Faithful Ones in the Beloved Batty Bullpen! Nobody up there knows me anymore! They don't remember that I masterminded the Marvel Age of Comics! Talk about being trapped in a world I never made!

What does all this have to do with all you Marvelous Merry Marchers? Just this! If you don't want Stan The Man to fade into oblivious obscurity, then hop into your Pogo-Planes and get your swingin' selves and your socked-away SHEKELS down to your local book store and load up with a big, beautiful batch of my previously published paperbacks!! Who SAYS this isn't the Marvel Age of Self-Supporting Sob Stories?

Excelsior!

Stan



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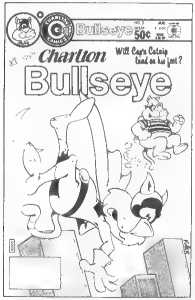
Charlton Coming Comics

CHARLTON BULLSEYE No. 1, June. "The Enigma" is by Benjamin Smith, Dan Reed and Al Val, plus A. Committee and Anon O. Mouse, with Bob McLeod and Bill Black. Blue Beetle and The Question return to battle an old foe called the Enigma. Reed and McLeod did the cover. [3/5]



THE MANY GHOSTS OF DR. GRAVES No. 66, June. Revived, with reprints. [3/5]

BILLY THE KID No. 142, June. [3/12]

WAR No. 27, June. [3/12]

CHARLTON CLASSICS No. 8, June. Hercules by Sam Glanzman. [3/19]

GHOSTLY TALES No. 149, June. [3/19]

BATTLEFIELD ACTION No. 69, June. [3/26]

FIGHTIN' ARMY No. 152, June. [3/26]

Archie Coming Comics

ARCHIE'S GIRLS, BETTY AND VERONICA No. 305, May. Dan DeCarlo did the cover. [2/28]

ARCHIE'S JOKEBOOK No. 276, May. Stan Goldberg did the cover. [2/24]

ARCHIE'S PALS 'N' GALS No. 149, May. Stan Goldberg did the cover. [2/24]

PEP No. 373, May. Stan Goldberg did the cover. [2/28]

ARCHIE No. 304, May. Dan DeCarlo did the cover. [3/3]

JUGHEAD No. 312, May. Stan Goldberg did the cover. [3/3]

LAUGH No. 362, May. Stan Goldberg did the cover. [3/3]

LAUGH COMICS DIGEST MAGAZINE No. 34, May. [3/3]

LIFE WITH ARCHIE No. 223, June. Stan Goldberg did the cover. [3/3]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU COMICS DIGEST MAGAZINE

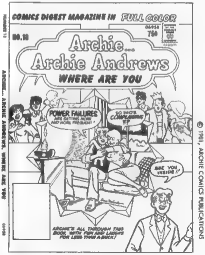
No. 18, May. Dan DeCarlo did the cover. [3/10]

BETTY AND ME No. 120, May. Dan DeCarlo did the cover. [3/10]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 44, May. [3/10]

LITTLE ARCHIE No. 166, May. Dexter Taylor did the cover. [3/10]

SABRINA THE TEEN-AGE WITCH No. 66, May. Stan Goldberg did the cover. [3/10]



ARCHIE'S TV LAUGH-OUT No. 81, May. Stan Goldberg did the cover. [3/12]

EVERYTHING'S ARCHIE No. 92, May. Stan Goldberg did the cover. [3/17]

MAD HOUSE COMICS No. 124, May. Stan Goldberg did the cover. [3/17]

Ecclesiastes 1:2, 12:12

By Gary Ricker

1:2 - "all is vanity," 12:12 - "of the making of books there is no end..."

Fans: I've been reading comics for 25 years, collecting them for 18, reading fanzines for 14. I published a hand-lettered comic fiction/article-zine in 1973, collaborated with my brother on a (blush) flying saucers zine in the early '70s, and -- 'way back -- pubbed a rubber typeset (letter-by-letter, line-by-line) weekly newspaper somewhere in my early teens. Illustrated two college lit'ry mags, and most recently designed and produced two years of monthly employee magazines for the Chicago TRIBUNE. In the early '70s, I reviewed comic-related books for the Chicago SUN-TIMES. Pardon this terse intro -- but I've missed a lot of deadlines. Let's go.

ZINES IN GENERAL

THE AUSTRALIAN COMIC COLLECTOR Vol. 4, No. 10. Joe Italiano, TACC 27 Perry Street, Mitcham, AUSTRALIA. 4/$6.00 (Australian).

Well-reproduced but unexceptional local zine.

BEM No. 28, 29. Martin Lock, 3 Marlow Court, Britannia Sq., Worcester, WR1 3DP ENGLAND. $2.25 or $/$11.00 checks payable to Steven R. Johnson.

Here's a breath of fresh air from across the water. #29 features a long interview with 2000 AD's editors which manages to reveal the similarities and differences between GB and US comic companies. Reviews, columns and meaty LOCs round out both issues. #28 has a marvelous Batman/Catwoman cover by Brian Bolland and more good reading. My brother and I traded flying saucers (gasp!) fanzines with Britfans almost a decade ago, and Britons struck us as literate, wryly humorous, somewhat saltily educated -- kind of like TCJ without its wise-arse sneer. Subscribe now.

COMICS '80 #9-12, Brian R. Flynn, 9012 Evergreen Drive, Mentor, OH 44060. 75¢ or 12/$2.00.

A young fan's news/adzine with enough typos, misspellings and grammatical errors to graphically demonstrate the shortcomings of the American educational system. Replete with Warren-like inflated back issue prices.

CRYPTOC No. 10. Michael Lail, P.O. Box 1427, Seminole, OK 74868. 80¢ or 3/$2.50.

Reviews of uneven quality, deja vu strips, and the sloppiest repro since my first copies of the dittoed RB*CC -- and this is offset yet.

THE DUCKBURG TIMES No. 7. Paul Anderson, 1858 N. 13th, Laramie, WY 82070. $1.00 or 6/$6.00.

Lightweight but friendly Disney/Barks zine -- not terribly engrossing in and of itself, but a good sourcebook for xeroxed rarities, foreign publications, and other Ducksters.

FANDOM DIRECTORY No. 2, 1980. Harry Hopkins, P.O. Box 873, Langley AFB, VA 23665. $5.95.

Mostly a computer printout of fans, listed alphabetically and state-by-state. Fine way of finding a long-lost fan pal IF he's sent in his name. Nice listing of regional cons and fanzines -- though I can't help but think this'd all be more popular if published as a tabloid. A great tool for dealers and specialty collectors -- BLBs, old radio, E.R.B., gum cards, premiums, etc.

FANFARE No. 3. Bill Spicer, 329 North Avenue 66, Los Angeles, CA 90042. $2.50, 4/$10.00.

Hardly a month's gone by in the past few years that I haven't wondered: whatever happened to Bill Spicer? Though I never met him, he seemed a distant, brilliant friend. Every couple months I'll be rummaging through a box of art reference/magazines/old writings and I'll find an old copy of FANTASY ILLUSTRATED or GRAPHIC STORY MAGAZINE, and an afternoon, an evening will be lost. To my surprise, here he is again, with a "magazine of popular culture and the arts." Slick, well-packaged, a nice article on Japan's TV cartoons, other discoveries -- but does anyone else feel that this and Steranko's PREVUE seem like Sunday supplements for a less-informed future?

FANTASY MEDIA Vol. 2, No. 3. 113A High Street, Whitstable, Kent CT5 1AY, ENGLAND. $3.50, 5/$15.00.

Gee whiz -- more goodness from England. Well-done SF/fantasy paperback news section, tantalizing gossip about authors and reviews of interesting British offerings. I'd guess much of this is in the SF newszine LOCUS a bit at a time (I haven't seen a copy of that in a recent years), and this is priced a bit steep, even by air, but it's enjoyable, literate. Swells a bit too much on the trash that constitutes the current (snicker) cinema. Recommended if you can find a dealer who imports it and prices it around two bucks.

FANTASY TRADER No. 43. Gez Kelly, 34 Heyworth Hall Drive, York YO3 AOQ, England. 12/2 Pounds.

Well, editorial sloth, a haughty previous reviewer and yours truly's tail-dragging have made this astonishingly adzine out of date -- no matter. There's a rare enthusiastic WEIRDWORLD review, a revisionist view of comic-book history, and ads for mostly-U.S. comics and pbs.

FAWCETT COLLECTORS OF AMERICA NEWSLETTER No. 12. Bernie McCarty, 1124 Abbot Lane, Port Forest South, IL 60466. 50¢, 4/$1.50.

With the unfortunate passing of Jim Hanley, Captain Marvel (a.k.a. Goodguy) is gone, too. We have here the Big Red Cheese's last peanut gallery, ably edited by none other than C.C. Beck. There's a nice short talk with Kurt Schaffenberger here, as well as an article on the Brazilian Marvel Family. Nice opinion pieces by Beck, Bridwell, Mort Walker, Carl Sagan and Jeff Wasserman follow. Lightweight, but well-done small zine.

COMIC SHOPS

The following shops have been helping us with the information on new comics sold that we use for the TCR TOP 100 COMIC BOOKS survey. If you are close by, stop in and see what they have to offer.

ARIZONA:

ADVENTURE III, 15th Avenue and Thomas, Phoenix, AZ 85007 -- New and old comics, paperbacks, fanzines, posters, T-shirts, records -- Open Mon-Sat: Noon to 6

A LITTLE BOOK STORE, 4115 North Third Avenue, Phoenix, AZ 85013 -- New, old and imported comics, paperbacks and hardcovers, fanzines, posters and law books -- Open Sun: 12:30-5:30, Mon-Sat: 9-6

CALIFORNIA:

BOB'S COMICS, N.E. (Mike) Burke, 14721 Hawthorne Blvd., Lawndale, CA 90260 -- New and used comics, new and used science fiction paperbacks and hardcovers, fanzines and posters -- Open Tue-Fri: Noon-8, Sat: 10-7, Sun: Noon-6

COMIC COLLECTOR SHOP, 73 East San Fernando, San Jose, CA 95113 -- Old and new comics, paperbacks and hardcovers, pulps, undergrounds, posters and fanzines -- Open 10:30-6 daily

COMICS AND COMIX (six locations), 722 Columbus, San Francisco 650 Irving, San Francisco 2461 Telegraph, Berkeley 515 Cowper, Palo Alto; 1170 K Street Mall, Sacramento 6135 Sunrise, Citrus Heights -- New and old comics, hardcovers and paperback books, posters, fanzines, zins and cards -- Open Sun: 10-6, Mon-Sat: 10-9

SPACESTATION 11, 983 South Bascom Avenue, San Jose, CA 95128 -- New comics, paperbacks, hardcovers, back issues, posters, Dungeons & Dragons -- Open Mon-Fri: 11-7

COLORADO:

DOWNTOWN BOOKS AND COMICS, 130 North Nevada, Colorado Springs, CO 80903 -- New and old comics, fanzines, paperbacks and posters -- Open 10-6 daily

MILE HIGH COMICS, 308 South Broadway, Denver, CO 80209 -- New and old comics, posters, paperbacks and fanzines -- Open Sun: Noon-5, Thurs: 10-9, other days 10-6

RTC COMICS LTD., 1135 Volkenberg Drive, Colorado Springs, CO 80907 -- New comics -- Hours by appointment, phone 593-1279

DELEWARE:

XANADU COMICS AND COLLECTABLES, 2 West 5th Street, Wilmington, DE 19801 -- new and old comics, hardcovers, posters, artwork, specialists in 3-D and The Spirit -- Open Tues-Sat: 11-6

FLORIDA:

A&M COMICS AND BOOKS, 1175 NE 129th Street, North Miami, FL 33161 -- New and old comics, paperbacks and hardcovers, posters, fanzines, artwork and sports and movie items -- Open Mon-Sat: 10-7, Sun: Noon-5

STARSHIP ENTERPRISES (two locations), 1788 N.E. 163rd Street, North Miami Beach, FL 33161; 5802 Stirling Road, Hollywood, FL 33021 -- Books, Magazines, New & old comics, Posters, Movie stills, Fanzines, Undergrounds

IDAHO:

KING'S KOMIX KASTLE, 1706 North 18th Street, Boise, ID 83702 -- New and used comics, undergrounds, BLBs, bags, fanzines, SF paperbacks, Playboys -- Open by appointment only

KING'S KOMIX KASTLE Branch Store, 2560 Leadville, Boise, ID -- Old comics, bags, hot rod magazines, Playboys, paperbacks -- Open Wed-Thur: 2-6, Sat-Sun: 2-5

ILLINOIS:

THE BOOK NOOK, 801 North Neil, Champaign, IL 61820 -- New comics, back issues, paperbacks, posters, artwork, Playboys -- Open Mon-Sat: 9:30-5:30

COMIC KING DOM, 3405 West Lawrence Avenue, Chicago, IL 60625 -- New and back issue comics, SF pulps and magazines -- Open Thur-Fri: 2-8, Sat: Noon-6

LARRY'S COMIC SHOP, 1219A Devon Avenue, Chicago, IL 60660 -- New, old and imported comics, fanzines, TV Guides -- Open Mon-Sat: Noon-6

INDIANA:

COMIC CARNIVAL AND NOSTALGIA EMPORIUM, 6265 North Carollton Avenue, Indianapolis, IN 46220 -- New, old and imported comics, hardcovers and paperbacks, posters, artwork, fanzines, masks and movie material -- Open Thur-Fri: Noon-7, Sat: 10-5, Sun: Noon-4

CRACK COMIC SERVICE, 1528 119th Street, Whiting, IN 46394 -- New and old comics, supplies -- Open Wed-Fri: 11-7, Sat: 11-5

IOWA:

OAKLEAF STAMPS AND COMICS, 938A North Federal, Mason City, IA 50401 -- New and old comics, fanzines, paperbacks, undergrounds, artwork -- Open 10-8 daily

KENTUCKY:

THE GREAT ESCAPE, 2433 Bardstown Road, Louisville, KY 40205 -- New and old comics, paperbacks, fanzines, posters, portfolios, baseball cards, albums -- Open Mon-Sat: 11-7, Sun: 1-6

MARYLAND:

COMIC BOOK KING DOM, 4307 Harford Road, Baltimore, MD 21214 -- New and old comics, fanzines -- Open Noon-7 daily

MASSACHUSETTS:

FABULOUS FICTION BOOK STORE, 347 Park Avenue, Worcester, MA 01610 -- New and old comics, hardcovers and paperbacks, fanzines, posters, BLBs, pulps -- Open Mon-Wed, Sun: 9:30-6:30, Thur-Sat: 9:30-9

SUPERHERO UNIVERSE, 1105 Massachusetts Avenue, Cambridge, MA 02138 -- New, old and imported comics, paperbacks, toys, fanzines, posters and artwork -- Open Mon-Wed:11-7, Thur-Fri: 11-8, Sat: 10-7, Sun: Noon-6

MICHIGAN:

CURIOUS BOOK SHOP, 307 East Grand River, East Lansing, MI 48823 -- New and old comics and paperbacks, fanzines, SF artwork -- Open Mon-Thur, Sat: 11-6, Fri: 11-9

NEW MEXICO:

DON'S PAPERBACK BOOKS, 1013 San Mateo SE, Albuquerque, NM 87108 -- New and old comics, imported comics, hardcovers and paperbacks, artwork, fanzines, posters, pulps -- Open Tues-Sat: 10-7

NEW YORK:

BILL AND BOB'S COMICS STORE, 382-94th Street, Brooklyn, NY 11209 -- New and old comics, paperbacks, magazines, posters -- Open Tues-Fri: Noon-7, Sat-Sun: 11-6

FICTION HOUSE, 820 Elmwood Avenue, Buffalo, NY 14222 -- New and old comics, paperbacks, pulps -- Open Sun: Noon-4, Mon-Sat: 11-7

SUPERSNIPE COMIC BOOK EUPHORIUM, 1617 Second Avenue, New York, NY 10028 -- New, old and imported comics, paperbacks and hardcovers, posters, artwork, fanzines -- Open Mon-Wed,Fri: 12:30-5:30, Thurs: 12:30-7, Sat: Noon-5

OHIO:

BOOKIE PARLOR, 2027 Wayne Avenue, Dayton, OH 45410 -- New, old and imported comics, books, fanzines, posters, artwork -- Open Mon-Fri: 11-8, Sat: 11-6

COSMIC COMICS, 22 Colonial Arcade, Cleveland, OH 44115 -- New, old and imported comics, paperbacks and hardcovers, artwork, posters and fanzines -- Open Mon-Sat: 10-5:30

THE PAPERBACK JUNCTION, 3805 North Bend Road, Cincinnati, OH 45211 -- New old and imported comics, paperbacks, fanzines and original art -- Open Mon-Tue, Thur-Sat: 11-5, Wed: 11-2, Sun: Noon-4

T-N-T COMICS, 413 Patterson Avenue, Akron, OH 44310 -- New & Old comics, magazines, Records, Games, Hobbies -- Open Tue-Fri: 3-8, Sat: 12-8

OKLAHOMA:

BONNEY'S BOOKS AND COMICS, 114 East Main, Norman, OK 73069 -- New, used and imported comics, hardcovers and paperbacks, fanzines, posters and a video line -- Open Mon-Sat: 10-6

OREGON:

FUTURE DREAMS, 1800 East Burnside, Portland, OR 97214 -- New and old comics, paperbacks and hardcovers, fanzines, posters, artwork and SF records -- Open Mon-Fri: 11-8, Sat-Sun: Noon-6

PHILADELPHIA:

COMIC INVESTMENTS, 8110 Bustleton Avenue, Philadelphia, PA 19152 -- New, old and imported comics, paperbacks and hardcovers, fanzines, baseball cards -- Open Mon-Thur, Sat: 11-6, Fri: 11-9, Sun: Noon-4

THE COMIC STORE, Park City Market, Lancaster, PA 17601 -- New and old comics, paperbacks and hardcovers, fanzines, posters, artwork -- Open Thur-Fri: 2-9, Sat: 10-5

GREG EIDE'S COMIX AND SF, 11 Federal Street, Pittsburgh, PA 15212 -- New and used comics and records, paperbacks and hardcovers, fanzines, posters -- Open Sat, Mon-Thurs: 10-5:30, Fri: 10-9, Sun: 10:30-5:30

TEXAS:

FANTASTIC WORLDS BOOK STORE, 4816-A Camp Bowie Blvd., Fort Worth, TX 76107 -- New and old comics

VIRGINIA:

GRAPHIC ARTS COMIC SHOP, 11A University Shopping Center, Charlottesville, VA 22906 -- New and old comics and magazines, fanzines and artwork -- Open Mon-Sat: 11-6

WASHINGTON:

THE COMIC BACK, South 14 Monroe, Spokane, WA 99204 -- New and old comics, paperbacks and hardcovers, fanzines, posters -- Open Mon-Fri: 10-6, Sat: 11-5

WISCONSIN:

THE TURNING PAGE, 2452 North Murray Avenue, Milwaukee, WI 53211 -- New, old and imported comics, paperbacks and hardcovers, fanzines, portfolios, posters, artwork -- Open Mon-Fri: 4-9, Sat: 10-6

TRUCKERS UNION, 413 Water Street, Eau Claire, WI 54701 -- New comics

GRAPHIC SENSE No. 6. Gez Kelly, [address: see FANTASY TRADER]. $2.00 or 4 for $7.00.

Good stuff includes an Eagle Awards tabulation and an article on comics religion and mythology. There're other things, but the zine is marred by a dozen-page strip for tit-obsessed wankers.

GRATIS No. 4, Gratis Pubs., 36 Ivy Green, Scarborough, Ontario, CANADA M1G 2Z3. 50¢.

A fine last issue, unfortunately. Features include a reprint from a San Diego con program, "Fourth Banana Heroes" by George Olshevsky -- a fascinating rundown of over fifty Timely/Marvel minor-league heroes.

HARVEY COLLECTOR'S NEWSLETTER No. 5. Bart Bush, 114 E. Main Street, Norman, OK 73069. $1.00, 3/$2.50.

This is a little labor of love, impressive in its earnestness -- how many of us would admit we didn't read Barks as children? That, as Jim Pinkowski once wrote, we thought all the guys in PRINCE VALIANT wore lipstick? That yours truly looked forward to Ernie Bushmiller's NANCY? Well-done indices and some justified carping about Overstreet-induced inflation fill much of this issue, with good basic articles hoped for in future issues. Nice, and warmly fannish.

IN-BETWEENA No. 4. Bill-Dale Marcinko, RPO 5009 CN 5053, Rutgers University, New Brunswick, NJ 08903. 50¢.

The fanzine for anarchistic suicidal homosexuals. The address here is probably out of date, so it's a good bet you've missed this.

Some of us are just lucky, I guess.

INEARTIA No. 4. Scott MacDonald, 6697 East Shadow Lake Drive, Lino Lakes, MN 55015. $1.00.

A nice 1 SPY index highlights this issue, by Rich Campbell, as well as a fairly good short strip by Bertges and Ecker -- a little morality play of Good and Evil.

LOLLAPALOOSA No. 4, 5. Mitch O'Connell, 5453 North Lakewood, Chicago, IL 60640. $1.00 and $2.20, respectively.

#4 is an "all-art issue" featuring nineteen 7" x 9 1/2" full-pagers, some seen before, some poorly or mistakenly reproduced. There's a collaborative cover here for you John Byrne-completists. #5 shows O'Connell to be a competent Wrightson-swiper, as well as a pretty good draftsman in his own right. Ron Clark purloins a plot from Rod Serling for a strip with Mitch (astronauts land on a desert planet which turns out to be Nevada). A nice reminiscence by George Snowden about his boyhood as an EC fan and an almost-balanced biting view of Bob Kane today round out this promising but somewhat overpriced zine.

MINDROT No. 17, 18, 19. David and Kathy Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408. $2.00, 4/$6.00.

A must for fans not getting enough reading from FUNNYWORLD. MR is not as lively or well-illustrated, which came as a surprise -- then again, words pale beside the rainbowed exuberance of cartoons. #19 has a Jim Engel cover and is a Tex Avery memorial issue. Jim Korkis contributes a fact-filled update on Tex since Adamson's biography in addition to his entertaining column of little-known animation anecdotes. #18 has a fine Astroboy article. A two-column format would brighten the drab layout of this zine and improve its deserved readability.

OGRE No. 6. Colin Gould, 6 Marlborough Road, Tuebrook, Liverpool L13 8AX ENGLAND. 5/$4.80.

Chatty small zine with lots of LOC's and a terrific newszine parody, "Son of Weird Trash." Sample news item: "The Eagle Awards will in future be known as The X-Men Awards." "Captain Mego is a new hero from Marble who has all the powers of the Mego dolls from the company of the same name."

POTBOILER No. 1. Lari Davidson Books, 8471 Bennett Road, Richmond, BC CANADA V6Y 1N6. $2.75.

Science fiction/fantasy stories and comic strips comprise POTBOILER, which looks as if it was produced by fans of neither genre.

RENEGADE No. 8. Four Star Media, 8530 121st Street, Kew Gardens, NY 11415. $1.00 or 6/$5.00 mailed first class.

A two-sided 11" x 17" sheet folded twice and mailed. Review of one LP, two TV series, two SF books, 5 yo-yos, one Parker Brothers game, Russ Cochran's 30 year mortgage subscriptions, one electronic game review, one rock and roll paperback review, ditto for a movie and a couple of one-sentence items. The editors call this "synthesis" Renegade Culture. Sure, you could buy TV GUIDE, TBG, ROLLING STONE and an SF newszine and get most of this (and more) -- but how 'bout them yo-yos? Huh? Well?

PETE SCOTT'S SUB LIMN, et al. Graeme Bassett, 15 Lichfield Court Colin Avenue, Grimsby, Humberside DN 32 8EY, ENGLAND. 1-4 packs of non-sport gum cards is the price.

This review encompasses four half-size zines of varying quality, the most notable of which is Pete Scott's meandering essay of his life and comics. He touches on Kirby, Kane, T.H.U.N.D.E.R. Agents, the MMMS, Eisner, undergrounds -- a small treasure in unassuming guise.

SPACE ACADEMY NEWSLETTER No. 7. Joe Sarno/The Fantasy Shop, P.O. Box 302, Des Plaines, IL 60017. 6/$2.00.

This issue is devoted to the '50s TV show TOM CORBETT, SPACE CADET, the small-screen ancestor of Spock and Dr. Who. There's an essay here, program synopses, the words to the cadet pledge and song, listings of toys and premiums, as well as related classified ads. Well-designed and marvelously written -- Sarno recaptures an era with the same excitement of Jim Harmon or Jules Feiffer in their fine books on radio and comics.

STRIP SCENE No. 12, 13. Remuda Publishing, 6312 Crowchild Trail SW, Calgary, Alberta, CANADA T3E 5R5. $1.50, 4/$5.00.

Your obd't servant was one of the first long-term subscribers to the Menomonee Falls GAZETTE, the late, lamented comic weekly, so I have a soft spot for great adventure strips. SS has checklists, articles and ads. Bob Bindig contributes a fine cover and an ON STAGE checklist. Elton Dorval swipes well for a "Comic Strip Villains Convention" cover for #12. Rough layout hampers this zine, but spirit and enthusiasm carry the day. Recommended to even the marginally interested.

TALES FROM TEXAS No. 34. Bob and Constance Wayne, 4500 Pershing Avenue, Fort Worth, TX 76107. $1.25.

Another final ish, and a sad loss, judging that these folks were fluent in both SF and comics. Mostly reviews, along with a Michael ("Elric") Moorcock interview.

VISIONS No. 2. Lamar Waldron, 2049H Woodlake Drive, Marietta, GA 30060. $3.50.

Strips, hackneyed and crude, as well as a Barry Smith-inspired portfolio, make up much of this expensive zine -- but for my money, Mike Hoffman's three lovely full pagers -- in the old illustrator tradition of Mike Kaluta -- almost make this worth the price of admission. Almost.

WHIZZARD No. 13. Marty Klug, 5730 Chatport Road, St. Louis, MO 63129. $2.00, 2/$4.00.

Five intelligent interviews: Conrad, Gerber, McGregor, Rogers and Russell. Simple but effective layout,

a gentle and clever comic strip (THE ATOMIC KID) -- an excellent fanzine. I'd wish for better covers, more letters.

STRIPZINES

BALD EGO No. 1, Earl Geier, 2114 N. Hamlin, Chicago, IL 60647. $1.50.

Earl Geier can write and pace a story with the pros -- two very good future tales here, one about corpse scavengers who collect bodies for ransom to grieving families, another about city dwellers reminiscent of Silverberg's WORLD INSIDE escaping the huge tower cities. Earl's art style has yet to crystallize, and he can't letter, but gee, he can tell a story. No amateurish reliance on close-ups, either. Keep at it, Earl!

BRAIN SUGAR. Lord Larry, P. O. Box 67436, Postal Station "O", Vancouver, BC CANADA V5W 3T5. $1.00.

This guy makes Rory Hayes look like Norman Rockwell. More clothed nipples than Marvel and Bonnie Bunny combined. Patti Smith with a rapidograph. Enough already.

ELECTRIC PETE COMIX No. 2,3. Electric Pete Studios, P.O. Box 962, Newark, NJ 07101. $1.50.

Very strange. Cluttered layouts, characters I couldn't get interested in, nice reproduction.

ELF LORD No. 1. Barry Blair, 111 3rd Avenue, Apt. 3, Ottawa, Ontario, CANADA K1S 2J5. $2.00.

Wendy Pini meets Kirby's TALES OF ASGARD. The biggest ears, the biggest eyes, the worst lettering yet. No story, lots of fighting -- like Marvel after Stan.

THE EQUALIZER No. 1. Everyman Studios, 432 S. Cascade, Colorado Springs, CO 80903. $1.00.

I guess it was only a matter of time: here's a hero created to become an equalizer, a balance between evil and good. Similar, I guess, to schools teaching competence instead of excellence. Let's lower our expectations, true believers! Face sideways! Kirk Kennedy's art ranges from raw Jack Davis to magic-marker crudzine stuff -- he's got a good eye for layout, a poor grasp of story-telling. Worth encouraging, though. Artie Romero's (pencil?) (dried-up marker?) color cover separations are fascinating. Ask him to do TCR, guys! [Actually, I think this is color xerox. MT]

FUNNY PAPER No. 3. Richard Krauss, 4333 NE 29th Avenue, Portland, OR 97211. 50¢.

Eight too-short pages of the comic adventures of adventure comic artists by Krauss (long-time Street Enterprises contributor) and Brad Foster, with a Tom Fisher cover. Well done, but over before it begins.

HOO-HA COMICS AND STORIES No. 2. Brouhaha Studio, 1718 Highland Avenue, Portsmouth, OH 45662. $1.75.

Tim Fuller and John Leasure are to be congratulated. This is well-cartooned fun -- I mean, we're talking FUNNY funny animals! A favorite -- Doris Dogstar, an Underdoggish Conan, with cameos by Bonzo (the British pup, not the American chief exec's co-star) and Offisa Pup. Recommended.

HORDE No. 20. Rick McCollum, 1718 Cedar Apt. 5, Cincinnati, OH 45224. 50¢, 4/$2.00.

Splendid cartoony realistic art wasted on tits, dope and witches.

NIGHT COMICS No. 288, Brian R. Flynn, 9012 Evergreen Drive, Menor, OH 44060. $1.00.

Extremely youthful strip and fiction zine featuring a complete lack of exuberance. After 288 issues, I guess these kids are tired.

NEBULA, WORLD OF ELZON No. 2, K.C. Comics Group, 2168 Sherbrook Street, Winnipeg, Manitoba, CANADA R3C 2B6. $1.35.

Lessee, what've we here -- oh! Barry Winsor-Newton swipes. Uh-huh. Women with spray-painted garments. Yes. Thick lips, like that limey fellow. Okay. Aliens without faces -- a fan tradition, because they're easier to draw. Yup. Bad imitation Neal Adams lipstick highlights -- you know? The kind that look like cold sores? Dig it. I can't go on, forgive me.

SMILIN' ED COMICS No. 1. Fantaco, 21 Central Avenue, Albany, NY 12210. $1.25.

I dunno who this guy R.F. Vezina is, but gee, he's a natural. Fine, raw cartooning in Smilin' Ed Smiley (an adorable little rat). And here's the first Hembeck I like since I first saw his stuff -- still stiff as ever, but an imaginative character, THE DOG -- with backgrounds, large-enough lettering, everything. You've bought this already.

SURF CITY COMICS & STORIES V2 No. 4. Duckberg Books and Comics, 607 Madison, Springfield, MO 65806. $1.50.

Denis McFarling single-handedly keeps pie-cut eyes (and the characters thereso attached) alive (and well), and Cat Yronwode contributes a one-pager without mentioning alternate lifestyles (bravo, Cat!).

SWASHBUCKLERS No. 1. Vista Graphics Publications, 5501 Louisiana, St. Louis, MO 63111. $1.50.

Bad covers hide some nice adventure strips, most notably by Paul Daly and Paul Cordel.

XAL-KOR, THE HUMAN CAT. Regco Enterprises, Box 10083, Fort Wayne, IN 46851. (No price listed; I'd guess about $1.50.)

"Grass" Green is a member of comics' first fandom, one of our natural resources -- his undercover cat-man goes back to the sixties and has a distinctive golden age-to-EC era feel. Recommended to those suffering from elf/barbarian overdoses. I mean, we're talkin' hee-roes!

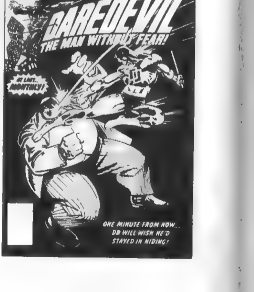
Marvel Coming Comics

DAREDEVIL No. 171, June. "In The Kingpin's Clutches" is by Frank Miller and Klaus Janson. Daredevil finds himself betwixt the nasty Kingpin and the looney Bullseye. Miller and Janson did the cover. [3/3]

DAZZLER No. 4, June. "Where Nightmares Abide" is by Tom DeFalco, Frank Springer, Danny Bulanadi and Armondo Gil. Just when Allison's clearing things up with Dr. Doom, she finds herself in Nightmare's world -- and ends up fighting with Nightmare, natch. Springer did the cover. [3/3]

KA-ZAR THE SAVAGE No. 3, June. "To Forgive Is Dephine" is by Bruce Jones, Brent Anderson and Carlos Garzon. Ka-Zar is involved in the murder of Typ and the fate of Shanna. Anderson did the cover. [3/3]

KING CONAN No. 6, June. "Vengeance From The Desert" is by Roy



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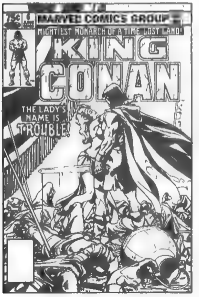
Thomas, John Buscema and Ernie Chan. Queen Zenobia is abducted by the evil (is there any other kind?) sorcerer Yan Chieng, and Conan doesn't like it a bit. Walt Simonson did the cover. [3/3]

MARVEL SUPER-HEROES No. 98, June. "... And Who Shall Claim This Earth His Own? The Inheritor!" is by Archie Goodwin, Herb Trimpe and John Severin, and is reprinted from THE INCREDIBLE HULK #149. Trimpe and Severin did the cover. [3/3]

MARVEL TWO-IN-ONE No. 76, June. "The Big Top Bandits" is by Tom DeFalco, David Michelinie, Jerry Bingham and Chic Stone. Iceman and Giant-Man guest-star as The Thing attempts to stop The Ringmaster from doing something or other. Bingham and Joe Sinnott did the cover. [3/3]

SPIDER-WOMAN No. 38, June. "Criminal At Large" is by Chris Claremont, Steve Leialoha and Bob Wiacek.



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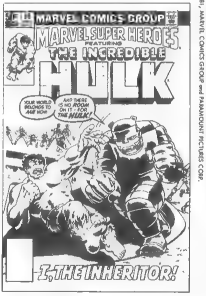
Spider-Woman, Storm, Colossus and The Angel take on Juggernaut, Black Tom and the New Banshee. Steve Leialoha did the cover. Delayed. [3/3]



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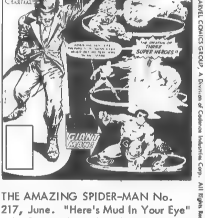
STAR TREK No. 14, June. "We Are Dying, Egypt, Dying" is by Martin Pasko, Luke McDonnell and Gene Day. Now bi-monthly, Kirk becomes deluded, believing himself to be a holy pharaoh, and decrees death for the Enterprise. That'll do that to a guy. Ed Hannigan and Jim Sherman did the cover. [3/3]



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THE AMAZING SPIDER-MAN No. 217, June. "Here's Mud In Your Eye" is by Dennis O'Neil, John Romita Jr. and Jim Mooney. It's mud when you mix the Sandman with the Hydro-Man. (Actually, it's wet sand, but that wouldn't make much of a title, would it? "Here's wet sand in your eye?") Romita Jr. and Al Milgrom did the cover. [3/10]

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CAPTAIN AMERICA No. 258, June. "Blockbuster" is by Chris Claremont and Mike Zeck. There's an arsonist out there called the Blockbuster, and Cap has to prevent him from burning down Brooklyn. (No smart alecks should ask why, either.) Zeck did the cover. [3/10]

CRAZY No. 74, May. The Gena Rowlands movie GLORIA is spoofed by Paul Kupperberg and Bob Camp. Other contributors include: Dan Gutman, Noel Baebler, Frank Springer, Steve Mellor, Armando Gil, Pat Broderick, Arnoldo Franchioni, Bill Gamin, Little Moan, Jim Owlsley, Marie Severin, Virgil Diamond, Alan Kupperberg, Steve Skeates, Dave Morris, David Allikas, Jim Kovacs and Ned Sonntag. Bob Larkin did the cover. [3/10]

DOCTOR STRANGE No. 47, June. "Grand Illusion" is by Roger Stern, Gene Colan and Dan Green (and Styx). The Doctor's latest mystical adversary is a master called Ikonn.

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Foreign prices are higher due to much higher postage charges.

Colan and Tom Palmer did the cover. [3/10]

GHOST RIDER No. 57, June. "When Walks The Apparition" is by Michael Fleisher, Jim Shooter and Don Perlin. The Ghost Rider faces a for-really ghost called The Apparition. Bob Budiansky and Al Milgrom did the cover. [3/10]

THE MICRONAUTS No. 30, June. "Home Sweet Homeworld" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Doctor Strange makes a guest-appearance as the Micronauts go in search of the Enigma Force. Broderick did the cover. [3/10]

MOON KNIGHT No. 8, June. "Night Of The Wolves" is by Doug Moench, Bill Sienkiewicz and Klaus Janson. The entire population of Chicago goes mad, including our hero, who gets his own case of moon-madness. Sienkiewicz did the cover. [3/10]

THE SAVAGE SHE-HULK No. 17, June. "Make Way For The Elephants" is by David Kraft, Mike Vosburg and Frank Springer. We've had the Man-Wolf, the Man-Thing, Man Monster, the Mandroid, and the Man-Beast -- so why not the Man-Elephant? (Besides, the Elephant Man's been taken.) Vosburg and Al Milgrom did the cover. [3/10]

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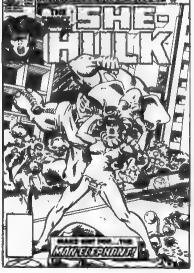
THE SAVAGE SWORD OF CONAN No. 64, May. "Children of Rhan" is by Bruce Jones, John Buscema and Ernie Chan. Joe Jusko did the cover. [3/10]

THOR No. 308, June. "The Snow Giant" is by Doug Moench, Keith Pollard and Chic Stone. Loki and Karnilla get together and cook up a Snow Giant-attack on Manhattan. Pollard did the cover. [3/10]

THE AVENGERS No. 208, June. "Eve of Destruction" is by Bob Budiansky, Danny Fingeroth, Gene Colan and Dan Green. The Avengers face "the Eternal Warrior of the Galaxies," a guy with the unlikely name of Berserker. Colan and Wiacek did the cover. [3/17]

CONAN THE BARBARIAN No. 123, June. "The Horror Beneath The Hills" is by J. Marc DeMatteis, John Buscema and Bob McLeod. It seems a pal of Conan's is now ruler of his own kingdom, but he's having trouble with another evil sorceress... Buscema did the cover. [3/17]

EPIC ILLUSTRATED No. 6, May. In this issue: "Riders To Galaxy's End" by Ed Davis; "Predator" by Bob Ault; "Light Hutch" by Ken Steacy, a sequel to EPIC #4's "Kyber War"; "Absolution" by Jim Starlin (part nine of META-MORPHOSIS ODYSSEY); "Next Orbit" by Jean Bellow; "Flash Sport" by



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Mike Saenz; "Kultz" by Steve Bissette and Steve Perry; "Shipmates" by Rick Veitch; a media column by Denny O'-Neil and a book review by Mary Jo Duffy. Neal Adams did the cover. [3/17]

THE INCREDIBLE HULK No. 260, June. "Sunset of a Samurai" is by Bill Mantlo and Sal Buscema. Glenn (Unhinged) Talbot is in command of a Hulk-killer machine and attacks the Hulk with it on top of a Japanese volcano. Ed Hannigan and Al Milgrom did the cover. [3/17]

MARVEL TALES No. 128, June. "Skirmish Beneath The Streets" is by Len Wein, Ross Andru and John Romita, and originally appeared in AMAZING SPIDER-MAN #151. (Maybe this time they'll color it so it says "Shocker" on page 12 instead of "Shocksp.") The Inhumans chapter is "While The City Shrieks" by Stan Lee, Jack Kirby and Joe Sinnott and originally appeared in THOR #152. Romita did the cover. [3/17]

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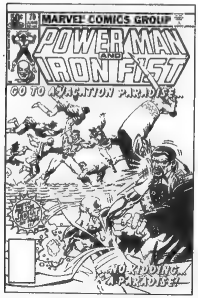
POWER MAN AND IRON FIST No. 70, June. "Coconut Snow" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. Luke and Danny go to Florida to ferret out drug smugglers. Watch for "the Jolt" on page 11. Frank Miller did the cover. [3/17]

ROM No. 19, June. "Limbo" is by Bill Mantlo and Sal Buscema. Rom's in -- guess where -- and on top of the usual Wraiths and Karas, he's got the good old, nostalgia-inducing



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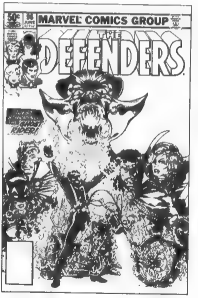
Space Phantom to deal with. The cover -- as strange as it is -- is by Michael Golden. [3/17]

THE UNCANNY X-MEN No. 146, June. "Rogue Storm" is by Chris Claremont, Dave Cockrum and Joe Rubinstein. Dr. Doom gets around a lot. In this issue he's battling the new X-Men, while the old members are off to Murderworld to try to free the loved ones. Cockrum and Rubinstein did the cover. [3/17]

THE DEFENDERS No. 96, June. "Rock And Roll Conspiracy" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. The Ghost Rider joins up to help face the demon colation of the Six-Fingered Hand. Don't ask me



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what that has to do with rock and roll. Mike Golden did the cover. [3/24]

FANTASTIC FOUR No. 231, June. "In All The Gathered Gloom" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. In the last Moench-Sienkiewicz issue before John Byrne takes over, the entire Baxter Building is thrown into the Negative Zone -- leaving quite a hole in the middle of Manhattan. Sienkiewicz and Sinnott did the cover. [3/24]

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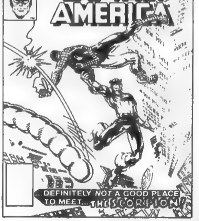
IRON MAN No. 147, June. "Holocaust At High Noon" is by David Michelinie, John Romita Jr. and Bob Layton. This one features the conclusion

of Iron Man's first adventure from way back when, plus the secret of Vic Martinelli. Layton did the cover. [3/24]

MARVEL PREMIERE No. 60, June. "City of the Damned" is by Pat Mills, John Wagner and Dave Gibbons. This is the conclusion to last issue's story and the final DOCTOR WHO issue for this title. (Its continuance in its own book is, of course, contingent on the sales of these.) Earl Norem did the cover. [3/24]

MARVEL SUPER ACTION No. 32, June. "Endgame" is by Roy Thomas, Sal Buscema and Sam Grainger, and is from AVENGERS #71. The HULK reprint from the UK weekly is by Steve Parkhouse, Paul Neary and John Adkins Richardson, from HULK WEEKLY #9. Buscema and Grainger did the cover. [3/24]

MARVEL TEAM-UP No. 106, June. "A Savage Sting Has The Scorpion" is

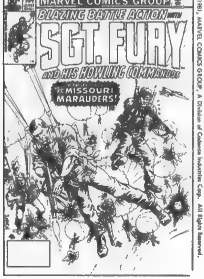


by Tom DeFalco, Herb Trimpe and Mike Esposito. Captain America joins Spider-Man to face the Scorpion. Frank Miller did the cover. [3/24]

MASTER OF KUNG FU No. 101, June. "Not Smoke, Nor Beads, Nor Blood" is by Doug Moench, Mike Zeck and Gene Day. In a follow-up to "Smoke, Beads and Blood" Shang-Chi must choose between revenge and justice. Zeck did the cover. [3/24]

PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 55, June. "The Big Blow-Out" is by Roger Stern, Luke McDonnell and Jim Mooney. Think you have problems? Think your average super-foe is dangerous? How about Project Pegasus's progeny, Nitro, the Exploding Man? (Not for the nervous.) Frank Miller did the cover. [3/24]

SGT. FURY No. 164, June. "The Missouri Marauders" is by Gary Friedrich, Dick Ayers and John Severin. It appeared originally in #70. Ayers and Severin did the cover. [3/24]



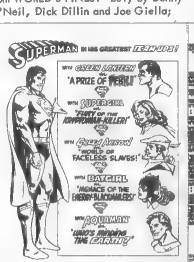
STAR WARS No. 48, June. "The Third Law" is by Larry Hama, Carmine Infantino and Carlos Garzon. Out there on the planet Aargau, Princess Leia and Darth Vader argue. Infantino and Garzon did the cover. [3/24]

WHAT IF? No. 27, June. "What If Phoenix Had Lived" is by Mary Jo Duffy, Jerry Bingham, Terry Austin, Bruce Patterson, et al. (Arizona would've been mighty grateful.) Plus other stories. Dave Cockrum and Joe Rubinstein did the cover. [3/24]

DC Coming C[illegible]s

BATMAN No. 336, June. "While The Bat's Away" is by Bob Rozakis, Roy Thomas, and Jose Luis Garcia-Lopez. A villain called the Monarch of Menace takes advantage of Batman's absence from Gotham in the past few issues and declares that he's gotten rid of the Caped Crusader. Jim Aparo did the cover. [3/5]

THE BEST OF DC No. 13, June. This is a "DC COMICS PRESENTS" special, which means team-ups starring Superman. The reprints include: Superman and Green Lantern in "A Prize of Peril" from WORLD'S FINEST #201, by Denny O'Neil, Dick Dillin and Joe Giella;



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Superman and Batgirl in "Menace of the Energy-Blackmailers" by Elliot Maggin, Curt Swan and Frank Giacoia from SUPERMAN #279; Superman and Green Arrow in "World of Faceless Slaves" by Maggin, Dillin and Giella from WORLD'S FINEST #210; Superman and Aquaman in "Who's Minding The Earth?" from WORLD'S FINEST #203 by Steve Skeates, Dillin and Giella; and Superman and Supergirl in "The Fury of the Kryptonian Killer" by Curt Swan and George Klein from SUPER-

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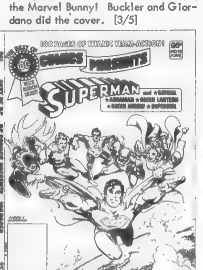
MAN #195. Ross Andru and Dick Giordano did the cover. [3/5]

DC COMICS PRESENTS No. 34, June. "The Beast-Man Who Shouted 'Hate' At the Heart of the U.N." is by Gerry Conway, Roy Thomas, Rich Buckler and Dick Giordano. Superman and the Marvel Family team up to battle King Kull's assault on the U.N. with Mr. Mind and Mr. Mxyzptlk in the background. Also: the return of Hoppy, the Marvel Bunny! Buckler and Giordano did the cover. [3/5]



DC SPECIAL BLUE-RIBBON DIGEST No. 10, June. "The Deimos Saga" is a reprinting of the first bunch of WARLORD issues edited into one long sequence. Mike Grell wrote and drew all of it as well as the new cover. [3/5]

THE FLASH No. 298, June. "A Deadly Shade of Peril" is by Cary Bates, Carmine Infantino and Bob Smith. From Earth-Two comes The Shade for a rematch. Also, Firestorm appears in "The Multiplex Complex" by Gerry Conway, Denys Cowan and Bob Wiacek.

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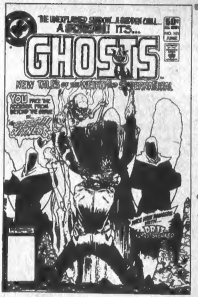


Infantino and Bob Smith did the cover. [3/5]

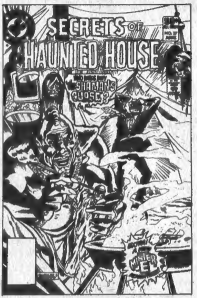
GHOSTS No. 101, June. Since he was shoved out of #100 by a book-lengther, this issue features two Ghost Breaker adventures: "Voodoo" by Paul Kupperberg, Howard Bender and Vince Colletta, and "The Haunted Hospital" by Kupperberg, Bender and Rodin Rodriguez. The other story is "The Spectral Witness" by George Kashdan, Ken Landgraf and Vince Colletta. Michael Kaluta did the cover. [3/5]

G.I. COMBAT No. 230, June. The two Haunted Tank tales are "Battle of a Thousand Hands" and "Battle of the Brave Banners," both by Robert Kanigher, Dick Ayers and Sam Glanzman. The O.S.S. story is "Kill Me Twice" by Evan Douglas and E.R. Cruz. The other stories are "One-Man Assault Force" by Paul S. Newman and Jose Matucenio, "The G.I. Went Bugs" by George Kashdan, Tenny Henson and Sonny Trinidad, and the Women at War feature, "The Nurse and the Sub" by Robert (Jan Laurie) Kanigher and Vic Catan. Joe Kubert did the cover. [3/5]

JONAH HEX No. 49, June. "Reap The Grim Harvest" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Mei Ling's in trouble again, and Jonah figures it's to his advantage to save her. Also, Bat Lash returns in a new series by Len Wein and Dan Spiegle. DeZuniga did the cover. [3/5]

JUSTICE LEAGUE OF AMERICA No. 191, June. "Key-Crisis of the One-Man Justice League" is by Gerry Conway, Rich Buckler and Pablo Marcos. Amazo's loose again and Zatanna's lost her powers at just the wrong time. Buckler and Dick Giordano did the cover. [3/5]

THE NEW TEEN TITANS No. 8, June. "A Day In The Lives" is by Marv Wolfman, George Perez and Romeo Tanghal. The average day-to-day existence of the Titans is shown in this glimpse at a "typical" day in their private lives. Perez did the cover. [3/5]



SECRETS OF HAUNTED HOUSE No. 37, June. Mr. E is spotlighted in "The Third Wish Is Death" by Bob Rozakis and Dan Spiegle, and the opponent this time is a Leprechaun. The other tales are: "Shaman's Curse" by Carl Wessler, Trevor Von Eeden and Bob Smith; "About Amy" by Charlie Seeger, Ed Barretto and Vince Coletta; and "Trail of the Dying" by George Kashdan and Ric Estrada. Rich Buckler and Dick Giordano did the cover. [3/5]

SUPERMAN No. 360, June. "Is Superman Going... Going... Gone?" is by Cary Bates, Curt Swan and Frank Chiaramonte. Well, we kinda doubt it, but for some reason, Superman is in the middle of a bunch of guys trying to kill him on the cover who all look

like him. The World of Krypton story is "Day Into Night, Night Into Day" by Bob Rozakis, Alex Saviuk and Vince Colletta. Ross Andru and Dick Giordano did the cover. [3/5]

TALES OF THE GREEN LANTERN CORPS No. 2, June. "Defeat" is by Mike Barr, Len Wein, Joe Staton and Frank McLaughlin. The GL Corps fall to the forces of the renegade Oan Krona. Brian Bolland did the cover. [3/5]

WEIRD WAR TALES No. 100, June. The Creature Commandos enter the War That Time Forgot in "The Dinosaur Convoy" by Mike Barr, Bob Hall and Jerry Ordway. Also included are "The Scavengers" by John David Warner and Vic Catan, plus an index to the first 50 issues of WWT by Ted P. Skimmer. Joe Kubert did the cover. [3/5]

WONDER WOMAN No. 280, June. "In The Hands of Demons" is by Gerry Conway, Jose Delbo and Dave Hunt. Just when she'd got done battling one Jack Kirby Kreation, Kobra, she finds herself messing around with another, Etrigan the Demon. Then, The Huntress finishes her battle with Lionmane in "Lion at Bay" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [3/5]

WORLD'S FINEST COMICS No. 269, June-July. The Superman-Batman-Robin story in this one is called "Buried Alive" and is by Gerry Conway, Rich Buckler and Steve Mitchell. In it, Superman and Robin can't find hide nor hair of good ol' Batman. Green Arrow stars in "Escape Me Never" by Bud Simons, Trevor Von Eeden and Brett Breeding; Hawkman appears in "I Must Go Home Again" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; Red Tornado rebuilds in "All The Bits and Pieces of My Life" by Gerry Conway, Jose Delbo and Joe Giella; and Captain Marvel Jr. solos in "Sabbac Strikes Back" by E. Nelson Bridwell, Don Newton and Giella. Ross Andru and Dick Giordano did the cover. [3/5]

ACTION COMICS No. 520, June. "Superman's Arch-Rival For Lois Lane" is by Gerry Conway, Curt Swan and Frank Chiaramonte. Somebody decides that to really get Superman where it hurts, it would be ingenious to woo Lois away from him. Also, the current Aquaman sequence ends with -- what else -- "The End" by J. Marc DeMatteis, Len Wein and Don Heck. Ross Andru and Dick Giordano did the cover. [3/19]

ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 482, June. Vicki and Steve dial up these three stories this issue: "They'll Be Some Interchanges Made" by Marv Wolfman, Carmine Infantino and Dennis Jensen; "By The Light of the Silver Smith" by Wolfman, Infantino and Jensen; and "Sharper Than a Serpent's Tooth" by Wolfman and Don Heck. Carmine Infantino and Dick Giordano did the cover. [3/19]

THE BRAVE AND THE BOLD No. 175, June. "The Heart of the Monster" is by Paul Kupperberg and Jim Aparo. Batman teams up with Lois Lane to fight with Superman's old foe Metallo. Then Nemesis stars in "Queen En Prise" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [3/19]

DETECTIVE COMICS No. 503, June. "The Six Days of the Scarecrow" is by Gerry Conway, Don Newton and Dan Adkins. Batman, Robin and Batgirl team-up to tackle the chilling Scarecrow. Jim Aparo did the cover. [3/19]

GREEN LANTERN No. 141, June. "The Lurkers In The Shadow" is by Marv Wolfman and Joe Staton. A new superteam in introduced as a band of refugees from Gordanian conquest come to Earth and meet GL: The Omega Men. And Adam Strange appears in "Doom In The Citadel of Ice" by Laurie Sutton, Rodin Rodriguez and Larry Mahlstedt. George Perez did the cover. [3/19]

HOUSE OF MYSTERY No. 293, June. Another I, VAMPIRE story appears in this issue called "The Burning" by J. Marc DeMatteis and Tom Sutton. The other stories are "The Senior Sin" by Charlie Seeger and Frank Redondo; and "Henson's Pooch" by Gerry Conway, George Tuska and John Celardo. Joe Kubert did the cover. [3/19]

THE LEGION OF SUPER-HEROES No. 276, June. "Lord Rumdor's Castle" is by Gerry Conway, Steve Ditko and Frank Chiaramonte. The Legion investigates under the leadership of Princess Projectra. George Perez did the cover. [3/19]

THE NEW ADVENTURES OF SUPERBOY No. 18, June. "Superboy's Do-It-Yourself Doom" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Some home-workshop hi-jinx apparently turn out to be bad news for the newfound child of the sixties. Also, in "Day of the Costume Change" by Bob Rozakis, Schaffenberger and Hunt, Superboy tries out some new costumes. Schaffenberger and Hunt did the cover. [3/19]

SGT. ROCK No. 353, June. The Rock tale is called "Tarnished Brass" and is by Robert Kanigher and Frank Redondo. Also included is a Men of Easy story, "The History Lesson" by Kanigher and Ron Randall, plus "Soldier's Woman" by Bill Kelly and Kim DeMulder. Joe Kubert did the cover. [3/19]

SUPER FRIENDS No. 45, June. "The Man Who Collected Villains" is by E. Nelson Bridwell, Romeo Tanghal and Vince Colletta. At the behest of Dr. Mist, Superman, Batman, Robin, Wonder Woman and Aquaman team up with worldwide heroes Bushmaster, Godiva, Little Mermaid, The Olympian, the Rising Sun and the Wild Huntsman. Also, Plastic Man is featured in "One of Our Barbarians Is Missing" by Marty Pasko, Joe Staton and Bob Smith. Kurt Schaffenberger and Smith did the cover. [3/19]

THE UNEXPECTED No. 211, June. Johnny Peril stars in "The Temple of the Seven Stars" by Mike Barr, Trevor Von Eeden and Brett Breeding. Also: "The Mummy In The Iron Mask" by Carl Wessler and Rico Rival; "You Must Have a Taste For It" by Arnold Drake and Vic Catan; and "Food For Naught" by Drake and John Garcia. Rich Buckler and Steve Mitchell did the cover. [3/19]

UNKNOWN SOLDIER No. 252, June. "Bomber's Moon" is by Bob Haney, Dick Ayers and Gerry Talaoc. This story probably has something to do with World War II (but I'm just guessing). Enemy Ace flies again in "Hell And The Heavens, Part 2" by Robert Kanigher and John Severin. Joe Kubert did the cover. [3/19]

WARLORD No. 46, June. "X" is by Mike Grell and Romeo Tanghal. It stars Travis Morgan. The back-up is still Omac, and he stars in "The Black Market" by Dan Mishkin, Gary Cohn, Greg LaRocque and Vince Colletta. Grell did the cover. [3/19]

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